

*Edm. Murphy Esq. & M<sup>r</sup> Richard L. Smith*

FRONTISPIECE.



*J. H. B. delin.*

*J. H. B. sculp.*



*THE GENTLEMAN'S COMPANION;*  
OR  
A NEW AND COMPLETE TREATISE  
ON THE  
**THEORY AND PRACTICE**  
OF  
**FENCING.**

Displaying the Intricacies of *SMALL-SWORD PLAY;*

*AND*

*Reducing the ART to the most EASY & FAMILIAR PRINCIPLES by regular progressive LESSONS.*

ILLUSTRATED by MATHEMATICAL FIGURES,

AND

Adorned with elegant ENGRAVINGS after paintings from Life, executed in the most masterly Manner

representing every material Attitude of the Art.

*A New Edition Revised with a Glossary and Improvements,*

By J. M<sup>c</sup> ARTHUR of the ROYAL NAVY.

---

*Content if hence th' Unlearn'd their wants may view,  
The Learn'd reflect on what before they knew.*

Pope's Essay on Crit.

---

LONDON, Printed for J. MURRAY, N<sup>o</sup> 32, Fleet Street.  
1784.







DEDICATION.

but the unsettled heat which I am placed

and the necessary attendance to the duties

HIS GRACE

of my department, have in a great measure

been the cause of impeding the publication.

However, I have now the satisfaction to

DUKE OF ARGYLL,

testify several additional improvements,

which, I hope, will also meet with your

Grace's approbation.

MY LORD DUKE,

WHEN I did myself the honor of  
presenting the manuscript copy of  
the following Treatise to your Grace, about  
two years ago, I did not then foresee that it  
would have remained so long unpublished ;

a

but



ii DEDICATION.

but the unsettled line in which I am placed, and the necessary attendance to the duties of my department, have in a great measure been the cause of impeding the publication. However, I have now the satisfaction to think that the work is rendered more perfect, by several additional improvements, which, I hope, will also meet with your Grace's approbation.

There are few, or none, to whom I could with so much propriety dedicate a work of this nature, as to your Grace, in not only being possessed of that inherent love to the Arts and Sciences in general, and to Arms



## DEDICATION. iii

in particular, which have always so nobly distinguished your Grace's ancestors; but also possessed of an innate desire to promote and encourage them, which has, in a particular manner, illustriously distinguished your Grace's character. It would be vain in me to follow the common track of dedicators, by launching forth into a panegyrick on your Grace's many qualities; as all the encomiums my feeble pen could bestow, are already sufficiently known to the world. It would be equally vain to swell this dedication with a panegyrick on Fencing, or the utility thereof; as that is sufficiently known to your Grace.



That your Grace may long enjoy health  
and happiness, to promote and encourage  
the Arts and Sciences, is the sincerest  
wish of,



My LORD DUKE,

Your Grace's most obedient,

Most devoted humble Servant,

London,  
28 December, 1780.

JOHN M<sup>c</sup>ARTHUR.



# ADVERTISEMENT

TO THE

SECOND EDITION.

*THE favorable reception which the former Edition of this Work has met with, and its receiving the approbation of the most eminent masters in this kingdom, has induced the author to bestow some labour and attention in revising, correcting, and improving this Edition; to which he has added a copious Glossary of the technical terms, in order that it may amply answer the professed object he had in view, and tend to a more universal cultivation of this manly exercise in Great Britain.*

London,  
January, 1784.



ADVERTISMENT

TO THE

SECOND EDITION

THE

of this work has not only been revised

the approbation of the most eminent writers in the

Kingdom, has induced the author to make some



and attention in reading, and improving

this Edition; to which he has added a new Chapter

of the technical terms, in order that it may

render the professed object of the work more

to a more universal cultivation of the study

of the Great Britain.



## P R E F A C E.

**H**AVING from an early period made the Art of Fencing my favorite exercise and study; and having occasionally visited different Academies or Schools for Fencing; I perceived, that it was liable to many imperfections, either by the generality of masters deviating from the real fundamental principles, differing materially in their modes of giving lessons, or endeavouring to retain the niceties of the art mysteriously in their own hands.—The chief objects therefore I had in view, when I published this Treatise, were—to reduce, if possible, the whole movements of an art apparently intricate to certain fixed and natural principles;—to facilitate the study of it;—and to contribute in leading to perfection all lovers of this art, particularly such as might be situated at a distance from masters. How far I have succeeded in my endeavours, shall submit to the determination and candour of learners.

The



The treatises hitherto published are entirely calculated for such persons as have made a proficiency in Fencing; and not for gentlemen, who might only have had the opportunity of a few months lessons. They may be of use to the former, by having recourse to them occasionally, and recalling to their memory what might be acquired during former practice; but can avail little to such as have only been superficially grounded in the principles of the Art.

It is certainly the interest of masters, to intersperse their publications with some intricacies; otherwise, by making the art too facile, it might prove prejudicial to them in their profession.

I must confess, that Mr. Olivier, in his Treatise, has reduced the art to more simple and natural movements than any of his predecessors; but it is not so methodically arranged, nor so explicit, as a learner could wish. The representations of the attitudes are in many respects erroneous and unnatural. But that might have been the designer's fault.—At the same time I cannot refrain observing, that I am more partial to Mr. Olivier's manner of giving lessons, than  
to



to any other master in London. His principles, coinciding nearly with those which I was taught, and others since adopted, are communicated to his scholars in a plain and familiar manner.

In this Treatise, I have endeavoured to describe progressively the different parades, thrusts, and other movements; with the practical variations that each motion is susceptible of, in as plain and easy manner as the nature of the Art would admit of; to the end that young learners might attain perfect knowledge of the theoretic part, and be enabled to put the same in practice with few instructions from a master. I have also endeavoured to fix the most essential movements in Fencing upon a basis of incontrovertible principles, by devising the plan of constructing mathematical figures for the farther illustration of the various lessons on the parades.—The variety of engravings were executed at a considerable expence, after the most suitable designs, representing every attitude that is necessary to lead to perfection in this Art.

I have bestowed some labour and attention in revising and improving this Edition; to which have

b

added



added a copious Glossary of the technical terms, agreeable to the judicious hints of the Monthly Reviewers \*, in order that it may fully answer my professed intentions, by being a useful companion to gentlemen where no master is at hand, grounding them in a theory of real and natural principles for their speedy proficiency in the practical parts; and in general tend to a more universal cultivation of this manly Art in England, so as to put us on a footing, in that respect, with the boasted superiority of our neighbours on the Continent.

\* See Monthly Review for February 1782.



INTRO-



( ix )

## INTRODUCTION.

**T**HE Art of Fencing has of late years been universally cultivated in most parts of Europe.— In the East Indies, the art has always been peculiarly esteemed and cultivated by all ranks of people.— There European Fencing-masters, skilled in the art, meet with every encouragement that their most sanguine hopes could have formed.

In England the art is now held in greater repute than ever, and is universally introduced as a necessary branch of military education. Some people indeed, from false prejudices, object against the cultivation of this art, as tending to inspire the possessor with an improper share of confidence, animation, and false courage, leading him into broils and quarrels, generally terminated by the custom of challenging to



duels. But these objections are soon obviated, when it is considered, that very few of the many who devote themselves to the practice of duelling understand a single movement in fencing; for pistols are the decisive weapons generally made use of on occasions of this nature. It must therefore be ascribed to the quarrelsome disposition, and perhaps too strict notions of honour, imbibed by duellists, and not to any knowledge they might derive from the acquisition of this art.

The just application of the Theory and Practice of Fencing, can never be viewed in a disadvantageous light by liberal minds. On the contrary, many advantages are derived from the proper cultivation thereof. For it not only inspires the possessor with a competent share of manly confidence and animation, at the same time producing an easy and graceful manner, a bold and martial air, and graceful attitudes; but, considered only as an exercise, it has the peculiar qualities over every other, of being conducive to the most agile motions, to the improvement of health and muscularity of body. While the study of it, in a scientific manner, tends to constitute a powerful invention,



invention, a penetrating judgment, and lively imagination.

For the cultivation of the military and manly exercises, the ancients instituted their Olympic and Pythian games.—In some parts of Europe and the East Indies, a custom does at present prevail of judges presiding annually, and distributing premiums to the most skilful practitioners in the various branches of Fencing. This, while it excites a noble emulation in the breasts of youth, serves as a basis to the real execution of military operations.

It is to be regretted, that a method is not adopted in our Royal Navy, of exercising the ships company of frigates, and such small vessels of war as are liable to be boarded, with simple Fencing, in the stile of *broad-sword play* \*, (commonly called cudgelling) as it would be of the utmost utility in the offensive and defensive attacks of boarding. This might easily be accomplished, by making it a branch of the duties of a master at arms qualified, to exercise the crew, or such of them as might be allotted for boarding,

\* The guards and cuts used in broad-sword play, are the same to be used with a cutlass, &c.



in the rudiments of the art; and from the spirit of emulation prevailing among them, they would soon make themselves proficient, by a little practice.

We find in ancient history, that in the cultivation of military exercises, the right hand or left were employed as occasion might require, without partiality to either; particularly in the Grecian and Roman armies, select parties of the most expert soldiers were formed as *ambidexters*, fit to act upon any emergency.

It is a matter of wonder, that a custom from which many advantages might result in close attacks, should in modern times be entirely abolished; when, by confining our observations only to the navy, we may at once perceive the utility of cultivating *ambidexterity*, amongst the company of such ships as are liable to be boarded, whether armed with pikes, cutlasses, poll-axes, pistols, &c.

But the art of Fencing, as well as every other military art and science, must be founded on a theory of just principles, progressively digested and combined; without which we never can attain perfect knowledge of any art. Numberless instances might be  
enumerated,



## INTRODUCTION. xv

enumerated, from the ancient as well as modern histories, of the superior excellencies and advantages arising from a well-grounded theory over practice, experienced by the soldier, navigator, and others, in their various professional arts. But to draw a full comparative view of these would be foreign to this Work, and exceed the bounds of an Introduction.— However, it is beyond dispute, that a knowledge of the most extensive theory must be acquired, and judiciously combined, and applied with practice, before we can attain a degree of eminency in any military art or science,

CON-



INTRODUCTION

enumerated, from the ancient as well as modern his-  
tories of the human existence and advantages  
arising from a well-grounded theory over practice,  
as evidenced by the former, neglected, and often in  
their various practical aims. But to draw a full  
comparative view of these would be foreign to this  
Work, and exceed the bounds of a treatise on  
However, it is hoped that a knowledge of  
the

ERRATA.

Page 57, line 13, for counter, read round.  
153, lines 16 and 18, for longing, read longing.





# SUBSCRIBERS NAMES.

	Number of Copies.	Sets of Plates separate.
A.		
<b>A</b> MIEL, Robert, Esq; 17th Regiment of Foot	1	—
Arnot, Charles, Esq; Royal Navy	1	1
Ancrum, John Strother, Esq; Royal Navy	1	1
B.		
Bingham, Charles, Esq; Capt. Volunteers of Ireland	1	1
Browne, Charles, Esq; 60th Regiment	1	1
Barclay, David, Esq; Captain, 76th Regiment	2	—
Browne, Francis, Esq;	1	—
Bullen, J. Esq;	3	1
Buchanan, John, Esq;	2	—
Burnet, Thomas, Esq; Royal Navy	1	1
Brown, William, Esq;	1	1
Burke, Walter, Esq;	1	1
Brown, Nicholas, Esq;	1	—
Barrette, Thomas George L. Enard, 23d Regiment	1	1
Belfon, George, Esq; Marines	1	—
C.		
Campbell, Dugd. Esq; 42d Regiment	1	—
Campbell, Colin, Esq; New York	1	—
Cornell, William, Esq; of New York	1	—
Campbell, James, Esq; 60th Regiment	1	1
Cunningham, William, Esq; 76th Regiment, Grenadiers	1	—
Cunningham, A. W. Esq; 76th Regiment	1	—
Chisholm, C. Esq; 71st Regiment	1	—
Campbell, Robert, Esq; 1st Battalion, 71st Regiment	1	—
Campbell, Alexander, Esq; Captain of Marines	1	—
Campbell, William, Esq; of Greenock	1	—
Cadenhead, Moses, Esq; of London	1	1
Constable, Love, Esq; Royal Navy	1	1
Cresswell, John, Esq; Marines	1	1
Corner, Robert, Esq; } Royal Navy	1	—
Clodd, Walter, Esq;	1	—
D.		
Dixon, George, Esq; Royal Artillery	1	—
Dyne, Thomas, Esq; Marines	1	1
A	Dillworth,	



# SUBSCRIBERS NAMES.

	Number of Copies.	Sets of Plates separate.
Dillworth, John, Esq; Royal Navy	1	1
Delgarno, Maurice, Esq; Royal Navy	1	1
Dyer, George, Esq; Marines	1	1
Devonish, Joseph, Esq; Royal Navy	1	1
E.		
Eld, ———, Esq; Captain, 3d Regiment Guards	1	1
F.		
Flight, Frederick Hill, Esq; Captain of Marines	1	1
Fletcher, Andrew, Esq; Marines	1	1
Fatio, F. P. Esq; 60th Regiment	1	1
Fenwick, William, Esq; 33d Regiment	1	1
G.		
Gordon, Honorable Cosmo, Colonel, Guards	1	1
Grant, Alexander, Esq; 69th Regiment, Grenadiers	1	1
Graves, Thomas, Esq; Captain, Royal Navy	1	1
Grant, John, Esq; 1st Battalion, 71st Regiment	1	1
Gigner, J. Esq; Royal Navy	1	1
Glover, John, Esq; Royal Navy	1	1
Guilford, ———, Esq; Marines	1	1
H.		
Hawthorn, John, Esq; Captain, 80th Regiment	1	1
Hammon, Thomas, Esq;	1	1
Hayward, William, Esq;		
Hope, Robert, Esq;	1	1
Hunt, Joseph, Esq; Secretary to Lord Hood		
Hopper, J. Esq;	1	1
Hesketh, Thomas, Esq;		
J.		
Jones, Christopher Basset, Esq; Royal Navy	1	1
Jenkins, Henry, Esq; Royal Navy	1	1
Jones, John, Esq; Royal Navy	1	1
K.		
King, Robert, Esq; Royal Artillery	1	1
Keen, Robert, Esq; Royal Navy	1	1
King, Christopher, Esq; Royal Navy	1	1

3

L. Laing,



# SUBSCRIBERS NAMES.

				Number of Copies.	Sets of Plates separate.
L.					
Laing, J. Esq; Royal Artillery	-	-	-	1	1
Laurie, Henry, Esq;	} Royal Navy	-	-	1	1
Laidman, John, Esq;		-	-	1	1
Lucas, David, Esq;		-	-	1	1
M.					
Mintz, Charles, Esq; Captain of Marines	-	-	-	1	1
Morrison, John, Esq;	} Royal Navy	-	-	1	1
Moore, Thomas, Esq;		-	-	1	1
Maude, John, Esq; Captain, Royal Navy	-	-	-	1	1
May, Samuel, Esq; Royal Navy	-	-	-	1	1
M'Donald, A. Esq; 76th Regiment	-	-	-	1	1
M'Donald, Alexander, Esq; 76th Regiment	-	-	-	1	1
M'Namara, Anthony, J. Esq; Royal Navy	-	-	-	1	1
M'Donald, John, Esq; Captain, Marines	-	-	-	1	1
Mountford, Simon, Esq; Royal Navy	-	-	-	1	1
Manson, John, Esq; of Charlestown	-	-	-	1	1
M'Dougall, Allan, Esq; of Edinburgh	-	-	-	1	1
M'Arthur, James, Esq; of London	-	-	-	1	1
Mudge, —, Esq; Royal Artillery	-	-	-	1	1
N.					
Nagle, Edmund, Esq; Captain, Royal Navy	-	-	-	2	1
O.					
Oliver, Samuel, Esq; Marines	-	-	-	1	1
Owen, Luke, Esq; of New York	-	-	-	1	1
P.					
Palmer, John, Esq; Royal Navy	-	-	-	1	1
Park, Edward, Esq; Marines	-	-	-	1	1
Pattison, Gilbert, Esq; Marines	-	-	-	1	1
Payne, Thomas, Esq;	} Royal Navy	-	-	1	1
Pullibank, William, Esq;		-	-	1	1
Pippeen, W. Barker, Esq;		-	-	1	1
R.					
Ruffell, F. M. Esq; Captain, Royal Navy	-	-	-	1	1
Roberts, William, S. Esq; Royal Artillery	-	-	-	1	1
Rose, Jonas, Esq; Royal Navy	-	-	-	2	1
Rutherford,					



# SUBSCRIBERS NAMES.

			Number of Copies.	Sets of Plates separate.
Rutherford, Richard, Esq;	} Royal Navy	-	I	-
Richardson, J. Esq;		-	I	I
Roby, George Edward, Esq; Marines		-	I	I
S.				
Salter, Elliot, Esq; Captain, Royal Navy		-	I	-
Smith, F. Tyrel, Esq; Captain, Royal Navy		-	I	I
Smith, Hugh, Esq; of New York		-	2	I
St. George, Henry Usher, Esq;		-	3	3
Sinclair, Henry, Esq; Captain, 57th Regiment		-	I	I
Schomberg, J. Esq;	} Royal Navy	-	I	-
Shoreditch, Richard, Esq;		-	I	-
Spry, Thomas, Esq;		-	I	-
Smyth, William, Esq;		-	I	I
Shaw, John, Esq; Captain, 76th Regiment		-	I	-
Smith, Robert, Esq; Marines		-	I	-
Smith, Peter, Esq; Royal Navy		-	I	-
Symes, ———, Esq; Marines		-	I	-
Scott, William, Esq; Royal Navy		-	I	-
Salt, William, Esq; Royal Navy		-	I	-
Spreckley, George, Esq; of Wilbeach		-	I	-
T.				
Taylor, the Honourable Coltworthy, Royal Navy		-	I	I
Timmins, Thomas, Esq; Marines		-	I	-
Thomas, George, Esq; Captain in the Army		-	I	I
W.				
Williams, Thomas, Esq; Captain, Royal Navy		-	I	-
Wilson, W. Esq; Royal Artillery		-	I	-
Way, Hollis Bull, Esq; Marines		-	I	I
Wallis, James, Esq;	} Royal Navy	-	I	-
Webber, John, Esq;		-	I	-
Weston, Thomas, Esq;	} Marines	-	I	I
Wilkinson, Richard, Esq;		-	I	I
Wall, Thomas, Esq; of Maryland, North America		-	I	I

The Jamaica Subscribers could not be included in the above List, as their Names had not come to hand when this Sheet was given in for the Press.



# CONTENTS.

## PART I.

	Page
Of the GUARDS, and SIMPLE PARADES, and THRUSTS in general	I

LESSON I. <i>THE Manner of holding the Sword or Foil; common Guard of Carte; and of the Advance</i>	3
II. <i>Of the Guard in Tierce; Advance and Retreat thereof</i>	7
III. <i>Of the Two simple Parades, or Parries of Carte and Tierce</i>	8
IV. <i>Of the Two simple Parades of Semicircle and Octave</i>	11
V. <i>Of the Two simple Parades of Prime and Seconde</i>	15
VI. <i>Of the Extension and Longe, Thrusts of Carte, Carte over the Arm, and Tierce</i>	19
VII. <i>How to thrust Low Carte, Octave, and Flanconnade</i>	22

LESSON



	Page
LESSON VIII. <i>How to thrust Seconde and Prime</i> - -	25
IX. <i>Of engaging and disengaging</i> - -	27
X. <i>Of the practical Variations on engaging and disengaging, advancing and retreating; simple Parades and Thrusts of Carte and Tierce</i> -	29
XI. <i>Of the simple practical Variations on the Parades and Thrusts of Semicircle and Low Carte</i> - -	34
XII. <i>Of the simple practical Variations on the Parades and Thrusts of Octave and Flanconnade</i>	38
XIII. <i>Of the simple practical Variations on the Parades and Thrusts of Prime and Seconde</i> -	42

## P A R T II.

On the various ROUND PARADES, COUNTER DISENGAGEMENTS, FEINTS, GLIZADES, &c.

	Page
LESSON I. <i>OF the Salute in Carte and Tierce, and of the ornamental Parades and Thrusts of Tierce and Carte, sometimes called Thrust at the Wall</i> -	49
II. <i>Of the round Parade in Carte and Tierce</i> -	56

LESSON



# C O N T E N T S.

xix

	Page
LESSON III. <i>Of the circle Parade, and of the round Parade</i>	
<i>in Octave</i>	60
IV. <i>Of the round Parades in Prime and Seconde</i>	63
V. <i>Of the Counter Disengagements of Carte and Tierce, and natural Thrusts</i>	65
VI. <i>Of the Counter Disengagements in Semicircle and Octave, and natural Thrusts</i>	67
VII. <i>Of the counter Disengagements in Prime and Seconde, and natural Thrusts</i>	68
VIII. <i>Useful practical Lesson on the round Parades and Thrusts of Carte and Tierce</i>	69
IX. <i>Of the practical Variations on the round Parades and Thrusts of Carte and Tierce</i>	71
X. <i>Of the practical Variations on the round Parades and Thrusts of Semicircle and Octave</i>	74
XI. <i>Of the practical Variations on the round Parades and Thrusts of Prime and Seconde</i>	78
XII. <i>Of the different Feints</i>	81
XIII. <i>Of the Cuts over the Point, Thrust of the Wrist, Return of the Wrist, and Return on the Extension, &amp;c.</i>	83
XIV. <i>Of Appels or Beats with the Foot, Beats on the Blade, and Glizades</i>	86
XV. <i>Of the Time Thrust, and practical Variations thereon</i>	88
XVI. <i>Of the practical Variations on the different Feints</i>	92

LESSON



	Page
LESSON XVII. <i>Of the practical Variations on the Cuts over the Point, &amp;c.</i>	95
—— XVIII. <i>Of the practical Variations on the Thrust of the Wrist, Thrust of Extension, &amp;c.</i>	97
—— XIX. <i>Of the practical Variations on Appels, Beats on the Blade, and Glizades</i>	100
—— XX. <i>General practical Variations on favorite Movements, and alternate Parades, for exercising Proficients</i>	103

## P A R T III.

OF ASSAULTS and ATTACKS in general; containing some useful Observations on the Time Thrust; the most advantageous Manner of attacking an Adversary, either out of Measure, or in Measure; also, Rules and Observations in single Combat; the Properties of a serviceable Sword; and the most eligible Method of disarming an Adversary in fencing with a Foil; or, in serious Affairs, with a Sword	Page 115
---	-------------

GLOSSARY of the TECHNICAL TERMS	151
INTERROGATORY RECAPITULATION	161



# LIST OF THE PLATES.

	Page
PLATE I. COMMON Guard of Carte - to face	4
II. Parade of Semicircle -	12
III. Mathematical Illustration of the simple Parades of Carte and Tierce, Semicircle and Octave -	14
IV. Parade of Seconde - - - -	16
V. Position of Extension - - - -	18
VI. The Longe and Thrust of Carte - - - -	20
VII. Parade of Octave - - - -	38
VIII. Return on the Extension, after parrying with Octave the Thrust of Low Carte - - - -	40
IX. Salute previous to thrusting Tierce and Carte -	50
X. Parade and Thrust of Carte - - - -	54
XI. Mathematical Illustration of the simple Parades of Prime and Seconde; also the round Parades of Carte and Tierce - - - -	58
XII. The Parade of Octave against the Thrust of Low Carte - - - -	60
XIII. Mathematical Illustration of the round Parades of Octave and Semicircle, also Prime and Seconde	64



	Page
PLATE XIV. <i>The Parade of Semicircle against the Thrust of Seconde - - - to face</i>	74
— XV. <i>Time Thrust upon an Adversary's Motion of disengaging to Tierce - - -</i>	88
— XVI. <i>Guards upon joining Blades for an Assault -</i>	116
— XVII. <i>The Time Thrust in Carte upon an Adversary's Motion to cut over the Point -</i>	120
— XVIII. <i>Parade of Prime against the Force in Tierce, or Thrust of Carte over the Arm -</i>	128
— XIX. <i>Disarming by crossing the Sword -</i>	148





# PART I.

## OF THE GUARDS, AND SIMPLE PARADES, AND THRUSTS IN GENERAL.

**T**HE art of fencing with foils or small-sword play may be reduced to two principal guards, and six simple parades and thrusts; from which every other parade and thrust is derived. These may be justly termed the basis of every movement in fencing; and the learner should, first of all, know how to execute them, with minute exactness, before he proceeds to their compounds: for if he wishes to acquire knowledge and execution in a scientific manner, he must proceed progressively to learn, step by step, in the order of the following lessons, without which he never can acquire that execution and firmness so necessary to make a good fencer. A

B

guard



guard is supposed to be the most eligible posture, from whence you may either defend yourself, or act offensively against an adversary; and as such is a common center to all your movements. The Ancients made use of six different guard-postures, but by modern practice they are reduced to two, termed *Carte* and *Tierce*, or *Inside* and *Outside* guards. The parades are divided into upper and lower, inward and outward, simple and compound; viz. *Carte* and *Tierce*, simple and compound, are called upper parades, as securing the breast or upper part of the body from all thrusts. Semicircle and octave, prime and seconde, are termed lower parades, as covering the lower part of your body. *Carte*, semicircle, and prime defend the inside of the body; tierce, octave, and seconde defend the outside. Each parade has a thrust of the same denomination; with this difference only, that semicircle thrust is in general termed low-carte thrust. The different salutes in fencing, which are never used in academies, but when going to thrust tierce and carte, or previous to an assault, shall be treated of in their proper places: therefore the first thing to be learned is,





**LESSON I.**

*The Manner of holding the Sword or Foil.*

*Of the common Guard in Carte; and of the Advance on this Guard.*

**F**OR the better understanding of the terms made use of in this and the other lessons, it is necessary to premise, that a sword or foil may be divided into six parts: viz. the hilt or handle into three, as the pommel, grasp, and shell or guard: the blade also into three; fort, medium, and foible, or the lower, middle, and upper parts. Therefore, in order to hold your sword well, the hilt must be flat in your hand; so that the two edges will be nearly horizontal when you throw yourself upon guard; your thumb stretched along upon the upper flat part of the hilt, within half an inch of the shell, and the pommel is to rest under your wrist. Having hold of your sword or foil in this manner, and standing upon your first po-

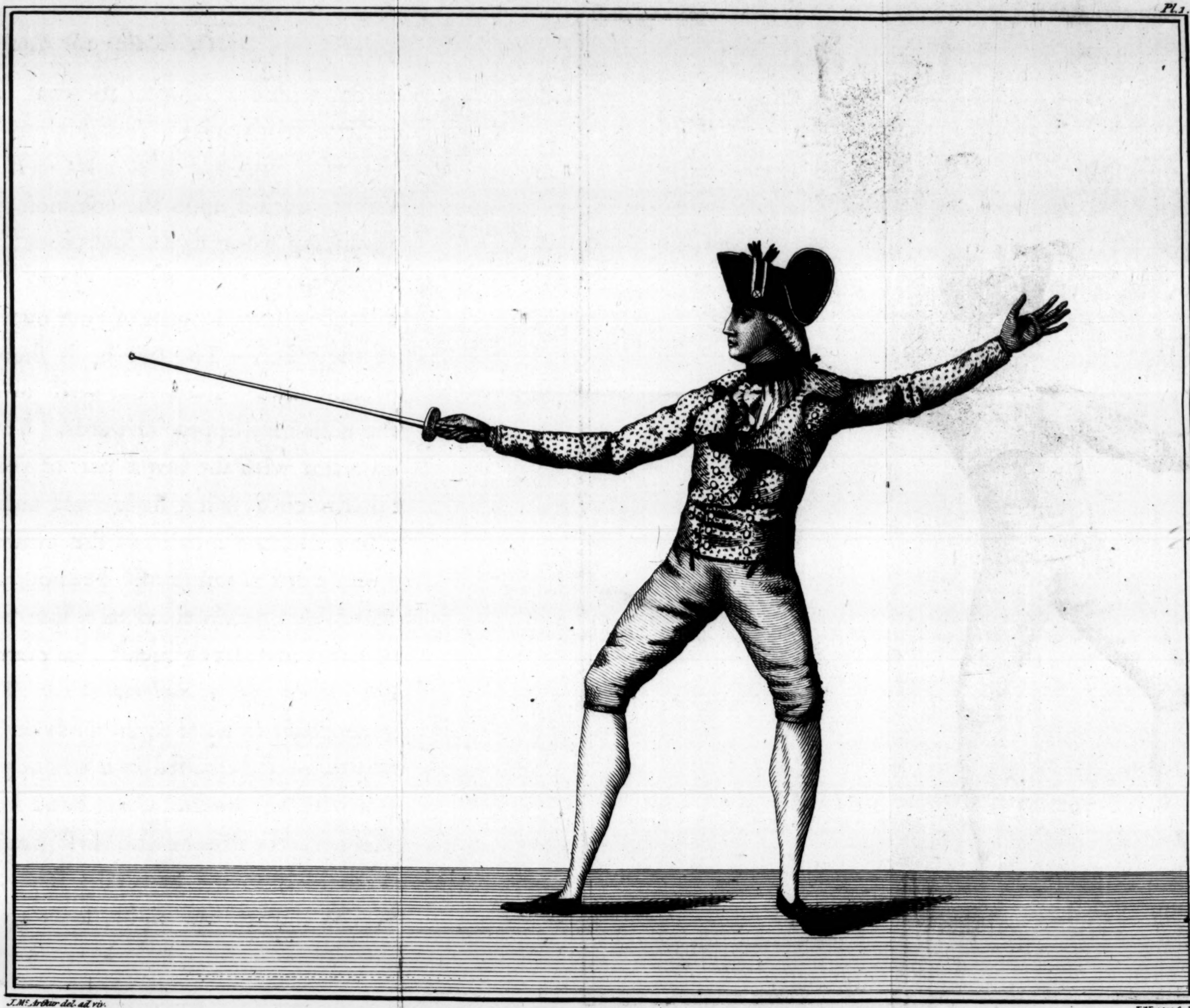


sition, which is similar to what is called the third position in dancing; that is, your right foot before the left, with the heel advanced near the buckle, throw yourself upon the common guard of carte, by advancing your right foot about the distance of a measured foot and an half from the left, or at the distance of two lengths of your own foot from the heel of the other.—The two heels should be in the same straight line. Turn your wrist in such manner, that the nails may appear upwards. Your hand should be on a line with the lower part of your breast; the arm not stretched, but a little bent and flexible, and the elbow inclined a little to the outside. The point of your sword or foil should be about fifteen degrees elevated, and nearly fixed on a line with the upper part of your adversary's breast. See plate 1. of the attitude, also plate 3. fig. 1. and references. The left arm, which is necessary to balance the body in its different movements, must be raised in a semicircular manner, on a line with the forehead, the hand kept open in an easy manner, the thumb and first finger nearly meeting. Your body should be totally sideways, and your head turned towards the right, so as to keep sight of your

point;

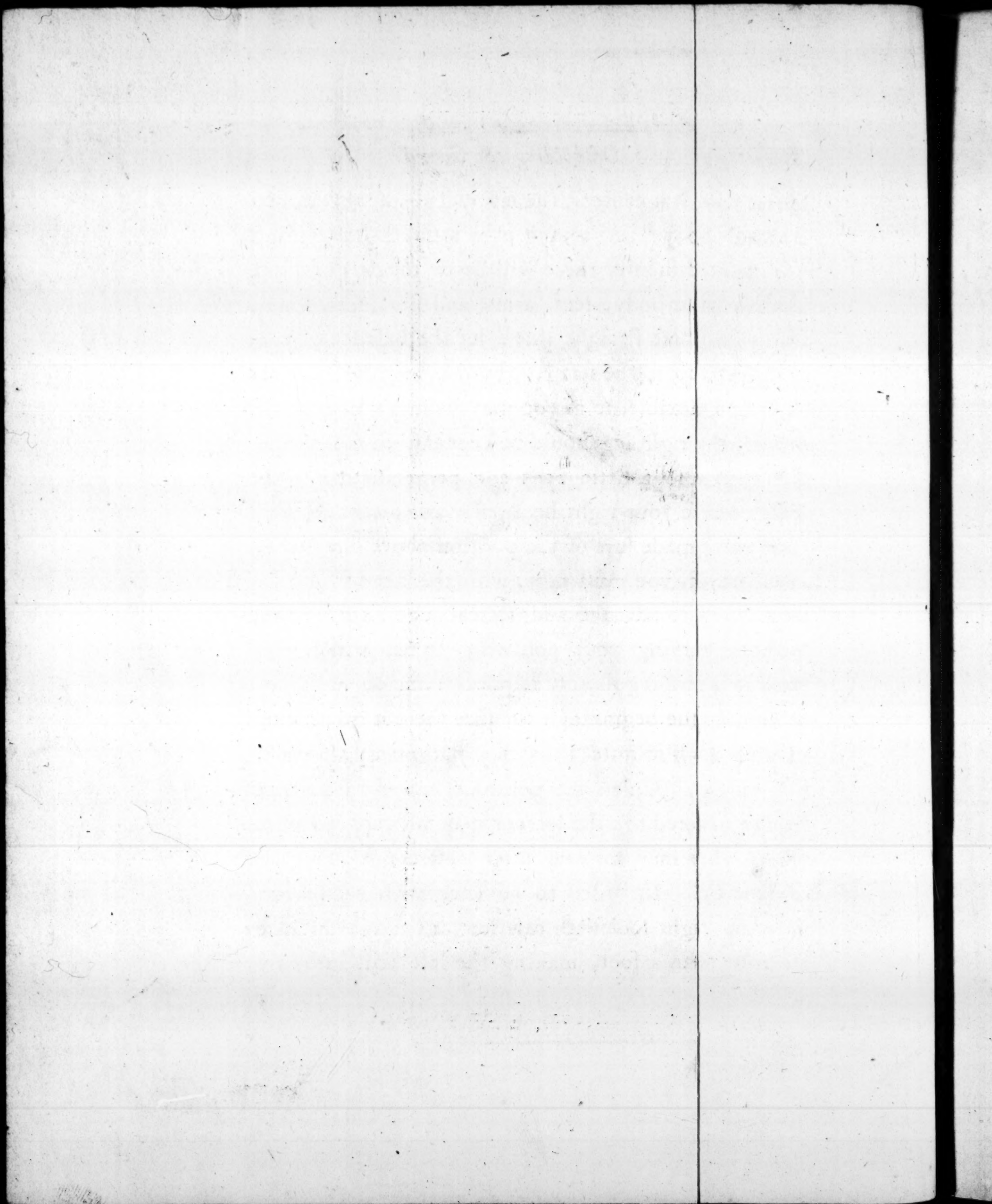






*Common Guard of Carte.*







point ; for it is evident, the less you expose the breadth of your body, by keeping it in a direct side posture, the more difficulty there will be to touch you in assaults : your body, feet, arms, and shoulders, should be in the same straight line : let the balance of your body rest upon the left leg, by keeping the left knee bent and flexible, so as you may incline a little backwards ; the right leg should be kept easy on the ground, the knee also a little bent and perpendicular to the point where your right heel rests. *See plate 1.*

Having made sure of the position above directed on carte guard, you must now, with the utmost regularity, learn to advance and retreat upon this guard, without varying your position ; to do which with steadiness and regularity, requires some degree of attention in the beginning : for sure there is no art that calls for such minute (I may say mathematical) exactness as this. Unless the positions in every lesson are strictly adhered to, the learner may fall into irregular habits, that may for ever after obstruct his progress in fencing. In order to advance with regularity, move the right foot with ease forward to the distance of more than a foot, making the left foot instantly follow



follow to the same distance; these two movements must seem as one, by being comprehended in the same moment of time. Keep your body firm and steady upon guard while advancing. Let there be a pause of time, as long as a person might count over three, between every advance, always observing, after making five or six advances, that the distance and position of your guard is exactly the same with your primitive distance and position. The retreat on this guard is performed in the same manner as the advance thereon, only your left foot makes the first movement backwards, and your right follows in a line of direction at the same moment.

This is the first guard naturally taken by beginners, when entering upon assaults; and from it in general all the various thrusts and parades are thrown.

The other guard, called tierce, is taken in assaults for the most part by experienced fencers; which I shall treat of in the following lesson.



LESSON II.

*Of the Guard in Tierce ; Advance and Retreat thereof.*

**T**HE position of this guard is the same with that of carte. The hand only must be a little reversed, so as that the nails, which were upwards in carte, must be half turned downwards, when in tierce-guard. The arm should be a little stretched outwards in order to cover or secure the outside. The point should be in the same direction, as if on the other guard of carte ; that is, fixed steadily, that your eye may perceive it opposite to the upper part of your adversary's breast. Advance and retreat on this guard with the same ease and regularity as done in carte, agreeable to the instructions given in the first lesson.



## LESSON III.

*Of the two simple Parades or Parries of Carte and Tierce.*

**T**HESSE parades are commonly distinguished from the others, by their securing or covering the breast from all thrusts made towards it; hence are generally called, by way of distinction, *upper parades*. To perform the simple parade of carte, place yourself on the common guard, according to *lesson 1. plate 1.* and with a firm hold of your foil, throw your hand towards the left (which I call inwards) the distance of about six inches from guard, making a gradual turn upwards with the wrist, in order to throw off your adversary's blade with the greater ease; at the same time drawing your hand a little towards your body, that the opposition formed may feel more powerful. Though your wrist and hand are both moved in performing this parade, yet to perform it with more exactness,



exactness, the point of your foil, body, and legs, should be in the same direction as if on guard. See *plate 3. fig. 1. and references thereto.*

The simple parade of tierce is also performed from the common guard, by keeping a firm hold of the foil in your hand, throwing and stretching your arm obliquely downwards to the right (or outwardly), the nails being reversed downwards, by the gradual turn of the wrist, in forming the parade. It parries the simple thrust of carte over the arm and seconde. The distance of the hand upon this parade from common guard, is also six inches, consequently the distance between the covered parades of carte and tierce should be twelve inches obliquely. The point of your sword should not deviate from the line of direction in forming completely either parades: as further illustrated by *plate 3. fig. 1. and references.*



## REFERENCES to Plate 3. Fig. 1.

*A, B*, Inclination and direction of blade and point in the medium or common guard of carte, elevated to fifteen degrees nearly. *C, B*, Inclination and direction of blade and point in having formed the parade of carte. *D, B*, The inclination and direction of blade and point, in forming the parade of tierce. *A, C*, The gradual ascent or distance inwards, from the medium guard to the parade of carte. *A, D*, Gradual descent or distance outwards, from guard to the parade of tierce, each being six inches from *A*, the common guard. Hence from *C*, to *D*, or in other words, from the parade of carte to the parade of tierce, is twelve inches, and *B*, is the angular point.



LESSON IV.

*Of the two Parades of Semicircle and Octave.*

**S**EMICIRCLE parade, so called from the point's forming a curve resembling a half circle in its course upon performing it, from the guard of carte, is a very safe and useful parade against the thrusts of low carte and seconde. See plate 10. Also against the disengage and thrust of carte over the arm. It is an inward lower parade, and has octave for its opposite. In order to perform it well, your body must be steadily inclined upon the left side, appearing quite sideways.—Drop your point with the nails turned upwards, so as to form an angle of nearly forty-five degrees with the guard point. See plate 3. fig. 2. At the same time, stretch your arm well out, raise the hand as high, or on a line with your mouth, and your arm thrown inwards, the distance of six inches, from the line of direction in your common guard, that

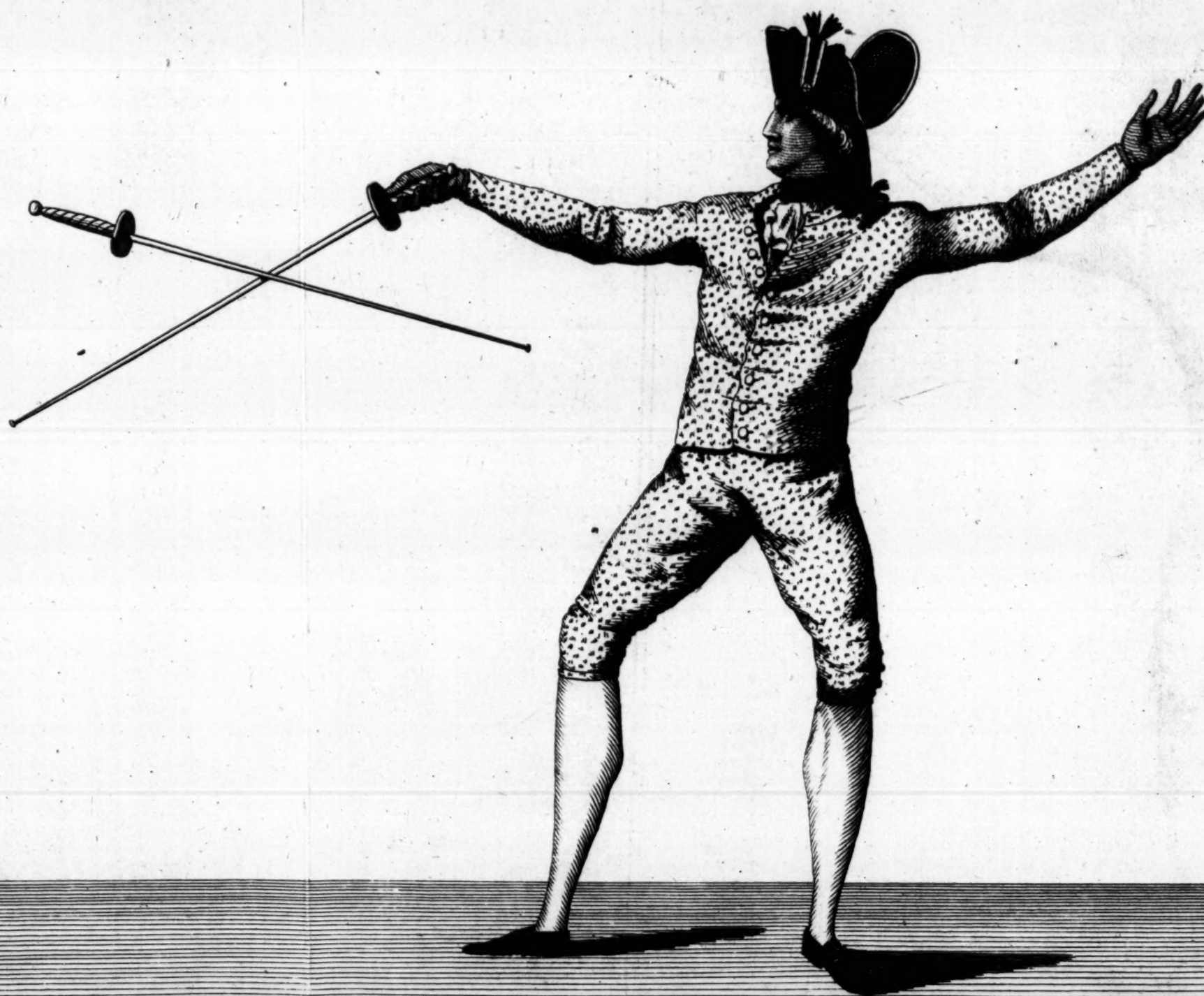


your point may appear to the eye in looking over your arm. See plate 2. of the attitude: also plate 3. fig. 2. and references.

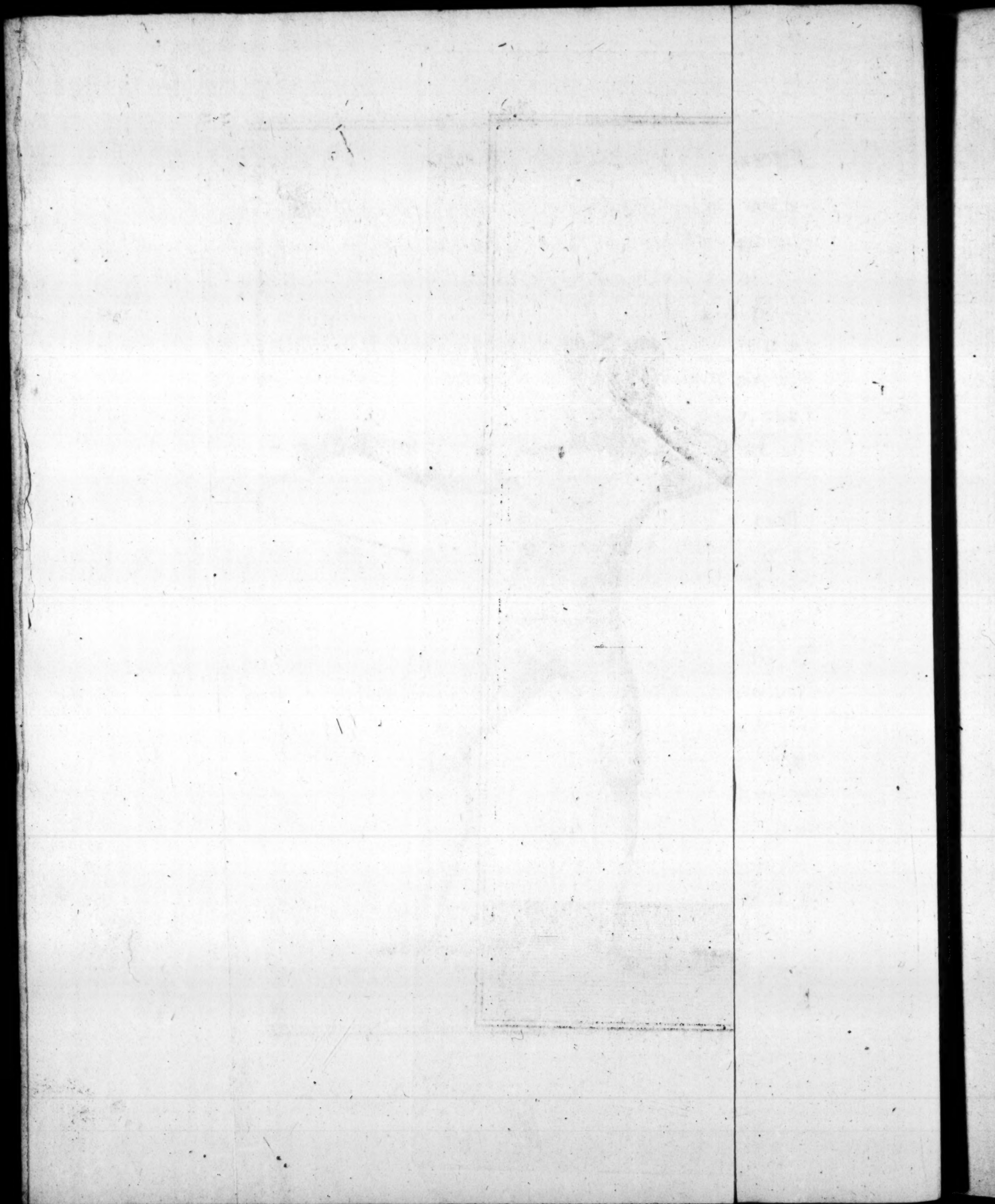
Octave parade is naturally used after, and performed contrarily to the parade of semicircle. It is a lower outward parade, and the opposite to semicircle. In performing octave and semicircle alternately, the course of the point somewhat resembles the figure of eight.

Octave is, without exception, the best and most useful parade in fencing, when well formed; it is also the most difficult parade to execute; as it requires such an amazing flexibility in the wrist, which few learners can attain to, without a great deal of practice.—Its utility I shall mention more fully, when I come to treat of the round parades and assault.—To perform it well simply, you must raise the hand the height of your chin, the nails not turned up so much as in semicircle; your arm well stretched, and thrown outwards, the distance of six inches; the wrist should be bended as much as possible, in order that the point may fall on a line with your adversary's flank, making nearly the same angle from guard point



*J.M. Arthur del. ad viv.**J. Norton sculp.**Parade of Semi-circle.*







as semicircle. See plate 7. of the attitude : also mathematical illustration in plate 3. fig. 2. with references.

The difficulty young learners find in performing this parade, arises from the wrist's being necessarily bended, when the arm is raised and stretched, in order that the point may be properly dropped and fixed on the line of direction.

*REFERENCES to Plate 3. Fig. 2.*

*A, B*, Inclination and direction of blade and point in the medium or common guard of carte.  
*A, C*, Inclination and direction of blade and point in the parade of semicircle.—*D, C*, Inclination and direction of blade and point, in covering yourself inwards, or forming completely the parade of semicircle.  
*E, C*, Inclination and direction of blade and point, in forming completely the outward parade of octave.  
 —The outward arc *B, C*, is formed by the point in its course from *B*, in falling to the parade of semicircle. The inward arc *B, C*, contrarily to the other,  
 is



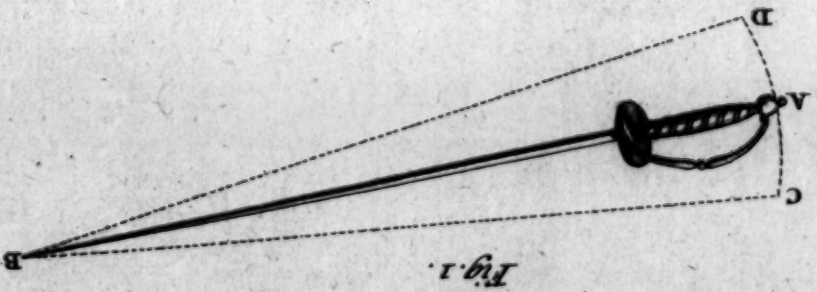
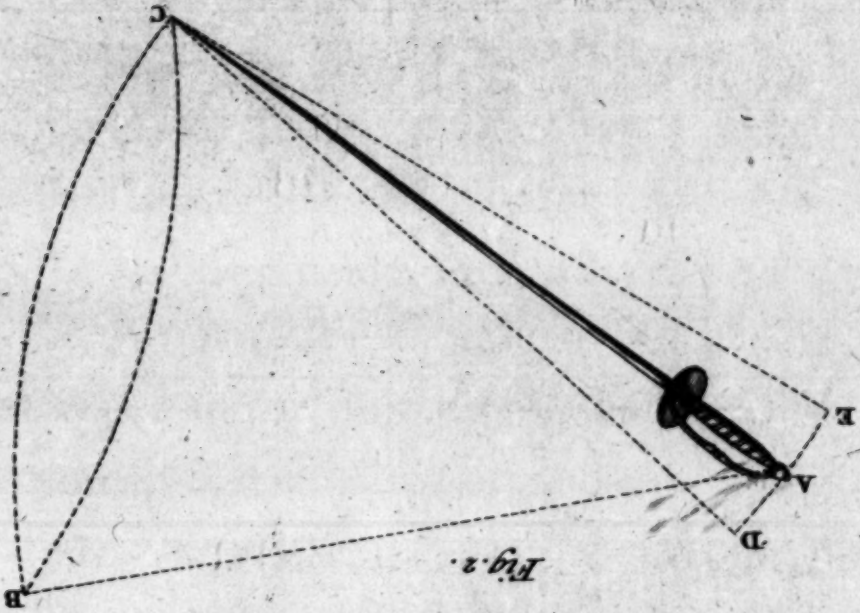
is formed by the point falling from guard to the parade of octave.—*A, D*, The gradual ascent or distance inwards, upon forming the complete parade and opposition in semicircle.—*A, E*, The gradual descent and distance outwards, in forming completely the parade of octave.—*D, E*, The gradual descent and distance from the covered parade of semicircle, to the covered parade of octave, equal to twelve inches; and *E, D*, The contrary.

Remark.—The distance of the hand between these two covered parades, is equal to the distance between the two parades of carte and tierce.

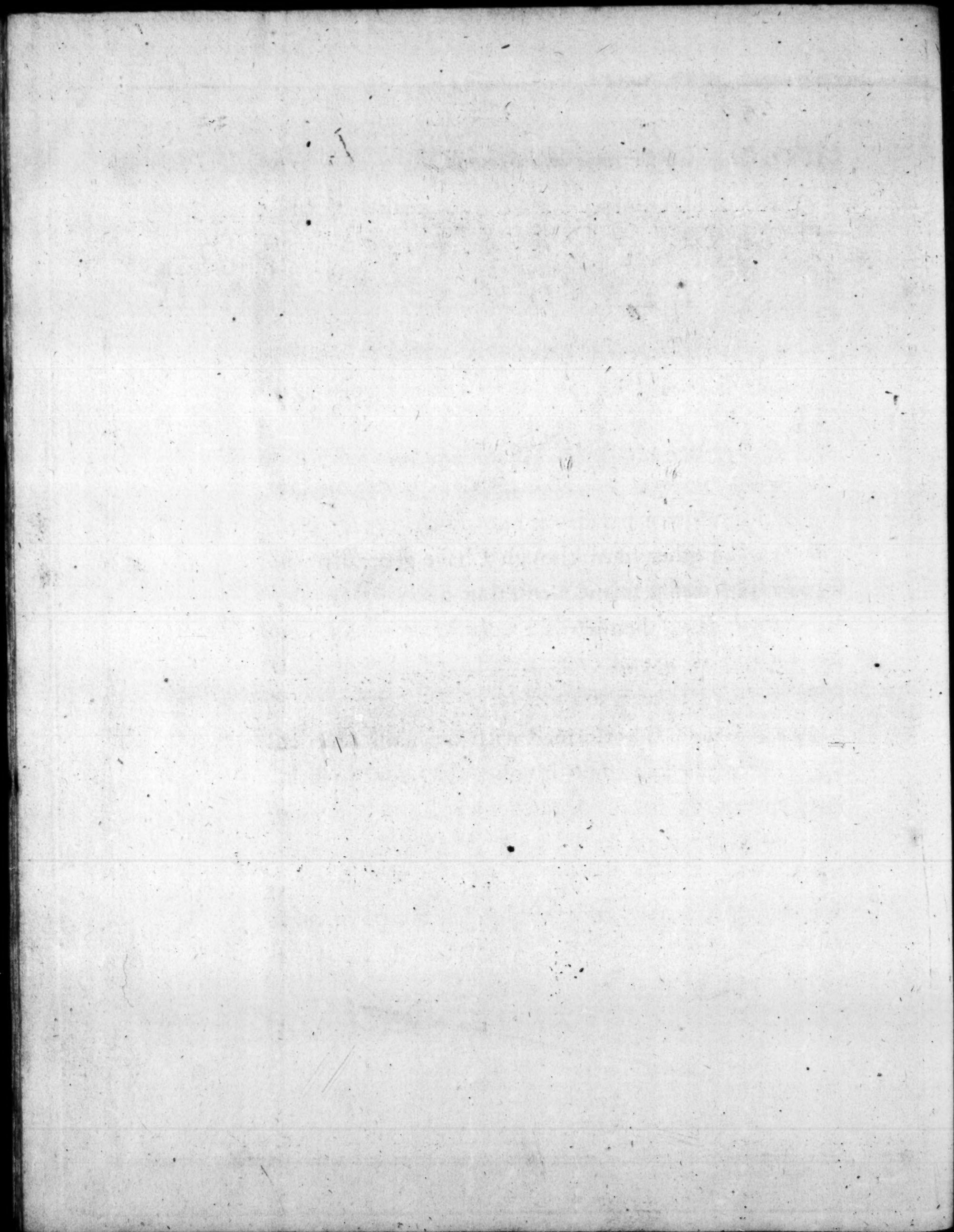


J. M. B. 1791

J. M. B. 1791









LESSON V.

*Of the two Simple Parades of Prime and Seconde.*

**T**H E S E two parades are not so frequently used as the other four, though I have generally observed that young learners entering upon the assault, naturally betake themselves to throwing of seconde parade almost against every thrust; which may arise from its being so easy to execute.

Prime parade is performed with the nails reversed downwards, the hand raised higher than your mouth, your adversary's blade opposed inwards, in the same manner as semicircle. The arm should be drawn well in towards your body; the elbow bent inwardly, and the wrist bended downwards, that the point may fall more than in any other low parade. *See plate*

18.

To

I object



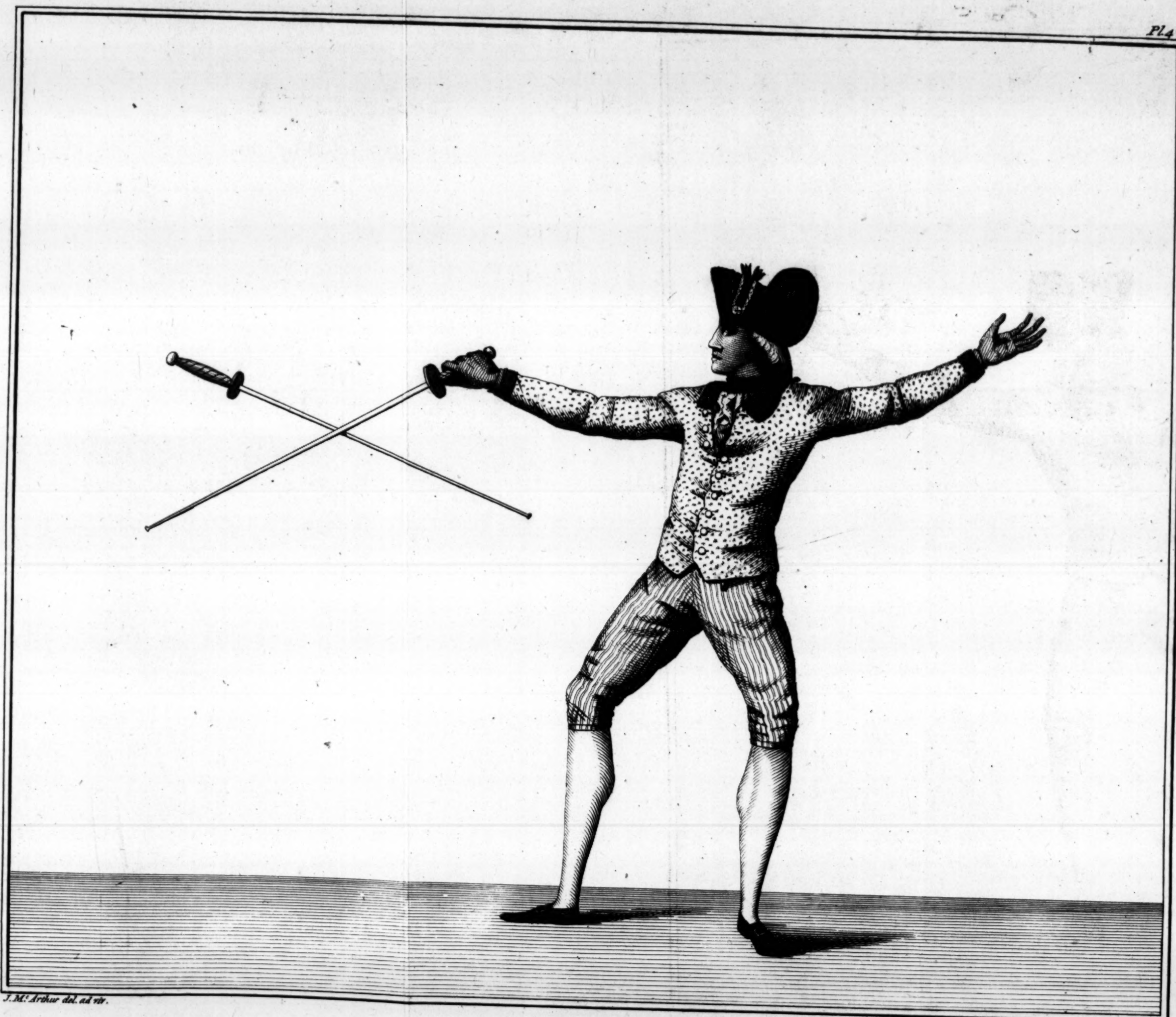
I object to the method used by a number of teachers in performing this parade, that is, by keeping the point in a more horizontal direction than they do in any other low parade. For the principal use thereof is, to parry your adversary's thrusts, when endeavouring to force in upon you, being engaged in tierce, and he advancing within his measure, makes it absolutely necessary to drop your point ten or eleven degrees lower than in semicircle, or any other low parade. *See plate 11. fig. 1. and references.*

Seconde parade may be performed from either guard, and is very powerful against the simple thrusts of low carte and seconde. It is the opposite to prime parade, and as such will prevent your adversary from counter disengaging on that parade.

To perform it from carte or tierce guards, the nails and wrist should be reversed downwards, the point dropped as low as in octave, and the opposition outwards: the point's tract from guard is also nearly the same as in the parade of octave; and the inclination of the blade should form the angle of forty-five. *See plate 4. of the attitude: also mathematical illustration in plate 11. fig. 1. and references.*

To



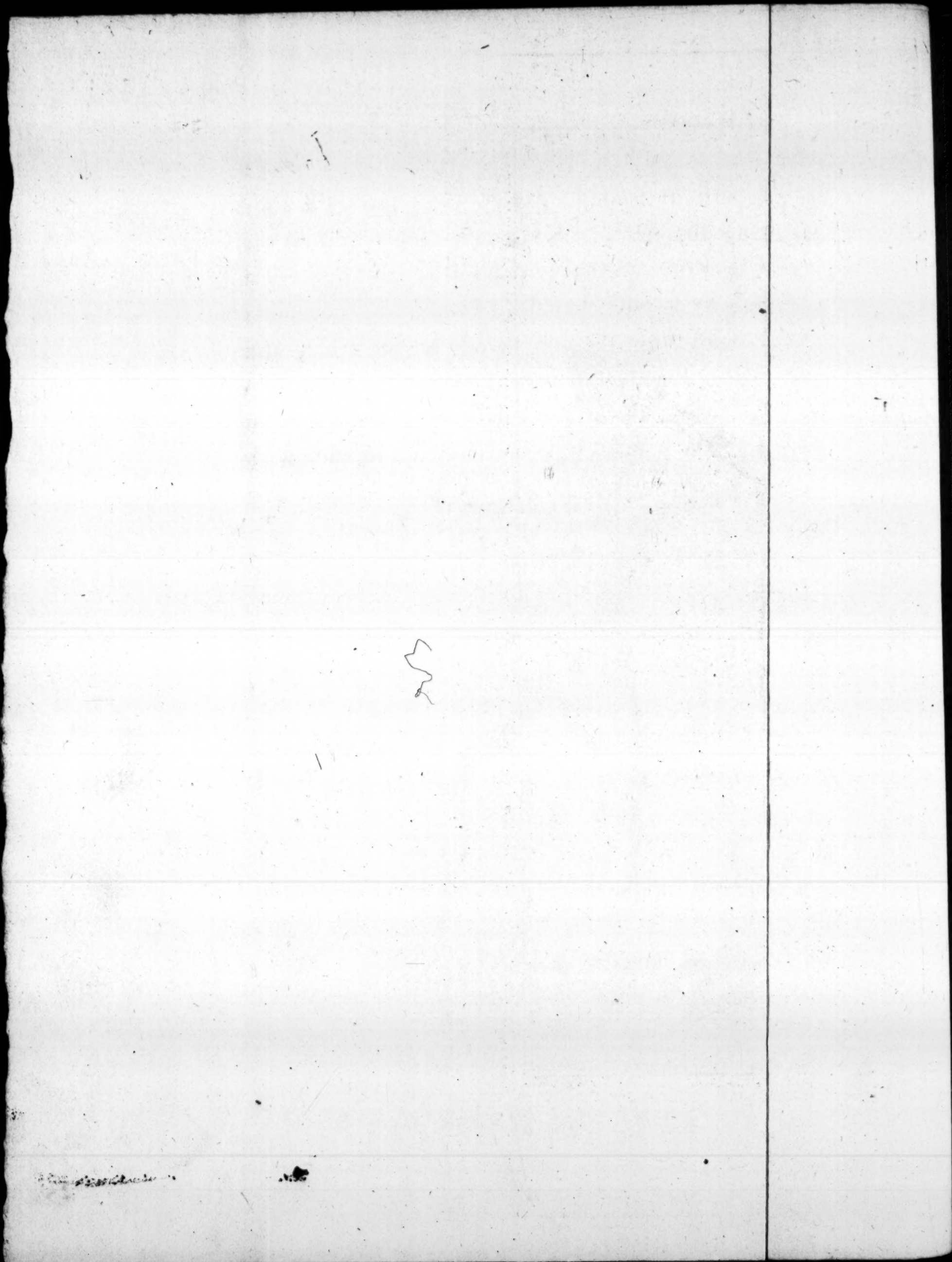


J. M. Arthur del. ad viv.

J. Norton sculp.

*Parade of Seconde, formerly call'd Quinte.*







To perform seconde parade from prime, is only throwing the hand with a gradual descent from the inward position of that parade, till you are covered outwards by seconde parade. Hence the movement of the hand from the one parade to the other, and the gradual ascent and descent thereof, is similar to the movement, ascent, and descent of the hand, in executing the parades of octave and semicircle, with this variation, that here the wrist is reversed and raised higher in prime. For further illustration, See plate 11. fig. 1. and references.

#### REFERENCES to Plate 11. Fig. 1.

*A, B*, Inclination and direction of blade and point in the common guard of carte. *A, C*, Inclination and direction of blade and point, in the parade of prime, agreeable to the foregoing lesson. *D, C*, Elevation of the hand, and inclination and direction of the blade and point, after forming and covering yourself inwards in prime parade. The outward arc *B, C*, is the course of the point from carte or tierce, in forming

D



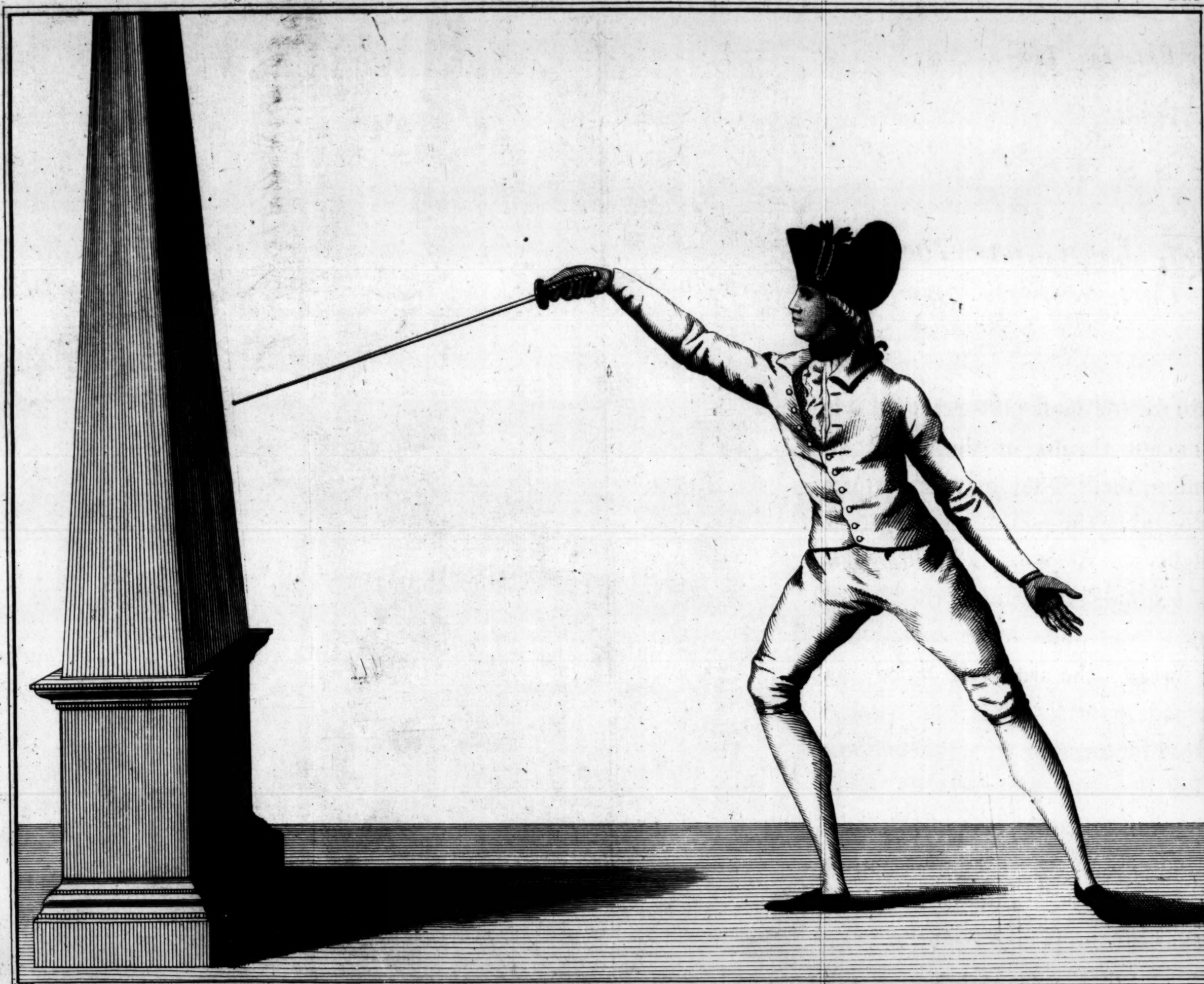
forming said parade. *A, E*, Inclination and direction of blade and point in the parade of seconde. *E, E*, Direction of blade and point in forming completely, and being covered outwards in the parade of seconde. The inward arc *B, E*, Course of the point from guard, to the parade of seconde. *A, D*, The gradual ascent and distance inwards, upon forming the complete parade of prime. *A, F*, The gradual descent and distance outwards, in forming the parade of seconde.—*F, D*, or *D, F*, The gradual ascent or descent of the hand from one covered parade to the other.—Hence the distance from prime to seconde, is nearly equal to the distance from semicircle to octave, only, as before observed, the nails are reversed downwards.

Having thus far treated of the two guards, and six different simple parades; I shall now regularly proceed to treat of the different simple thrusts used in fencing; and conclude *Part I.* by laying down the necessary practical variations that all these different parades and thrusts are susceptible of.







*J. M. Arthur del. ad viv.**J. Newton sculp.**Position of Extension.*



## LESSON VI.

*Of the Extension, Longe, and Thrusts of Carte Inside, Carte over the Arm, and Tierce.*

**T**HURSTS are for the most part executed with the longe, except thrusts of the wrist, and thrusts of the extension, &c. They may be performed, either after disengaging the point or not, just according to circumstances. *Engaging and disengaging is treated of in lesson 9th.*—To perform the straight thrust of carte inside; your point must be well fixed to your adversary's breast, the arm well raised, and opposed inside, the nails upwards, your body projecting forward; by steadily forming your extension of the right arm and left leg. *See plate 5.*

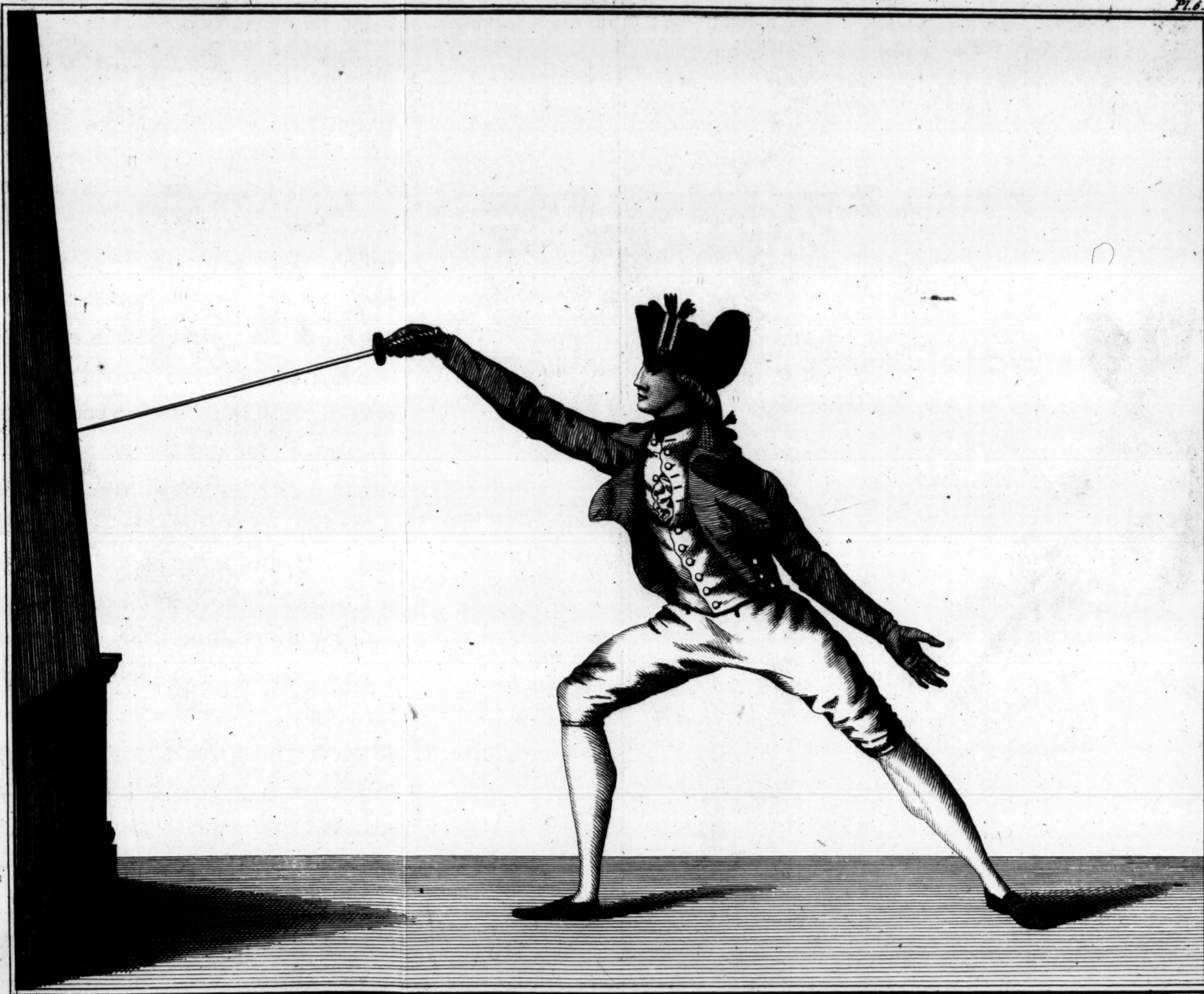
The extension is a most essential part of the longe, as it assists in directing and fixing your point with vivacity to your adversary's body. The learner should always advert to form his extension previous to longe-



ing ; and by dint of a little practice, he will naturally make the extension and longe comprehend the same moment of time ; for if, on the contrary, he accustoms himself to longe without having formed the extension, his body and point will always waver, and seem infirm ; besides, it will obstruct his quickness in delivering the thrust, and in recovering.

So soon as you have formed the above position of extension, push home with vivacity the thrust in *carte*, by longeing out to the proportional distance of your height. If a person of middling stature, the distance of the right foot from the left should not exceed four feet, but more, if the person is very tall. Or by another rule, which I think more preferable, the distance of a complete longe should be equal to twice the distance of your guard. Your left arm, upon every longe, is stretched down by the flank, at the distance of two or three inches, and always raised as you recover upon guard, by way of grace and balance to your movements.—Your body should incline a little forwards ; the head raised upright, looking outwards over the shoulders, so as to have a full view of the point. As you approach your adversary's breast, you make a gradual



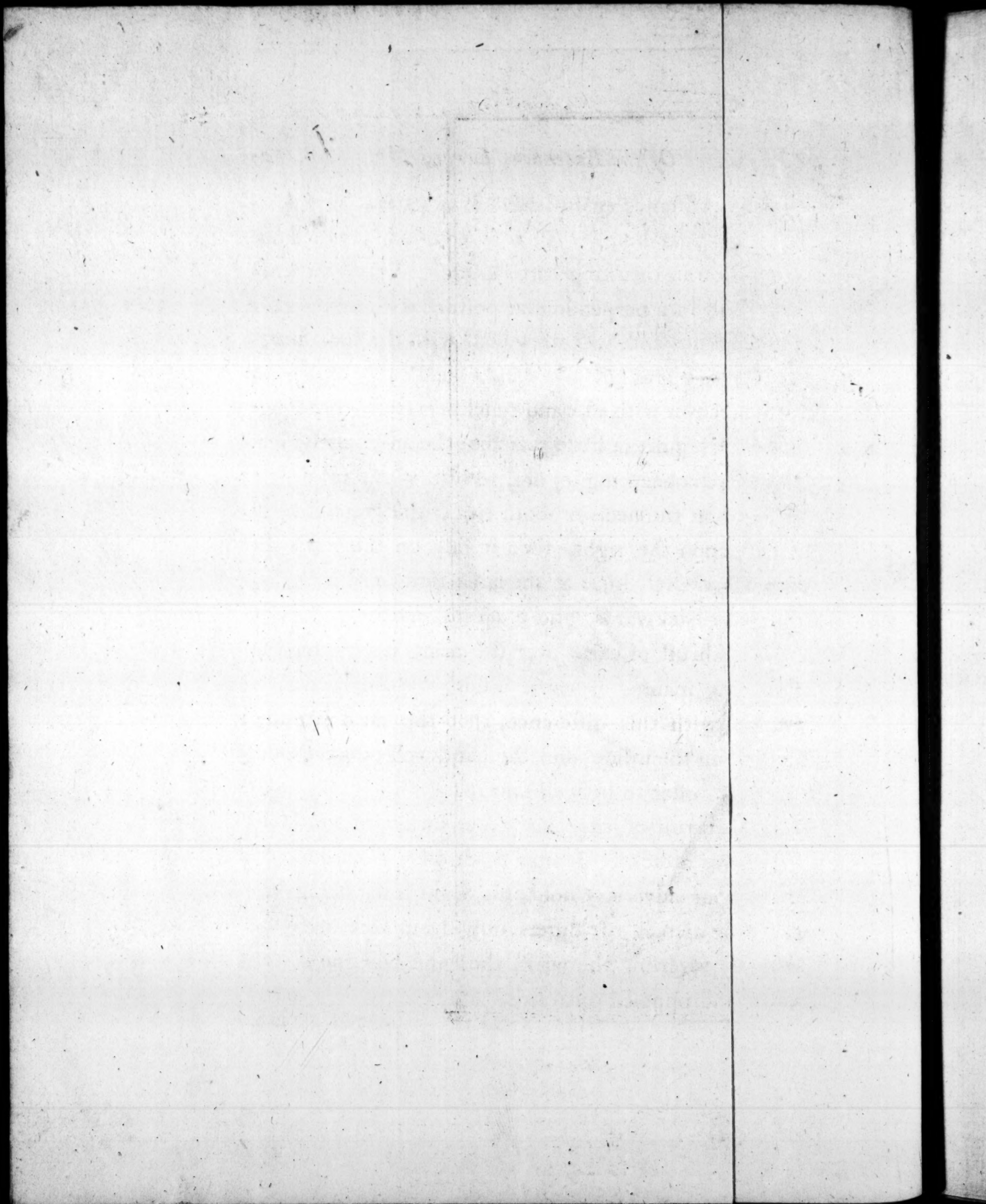


J. M. Arthur del. ad viv.

J. Newton sculp.

*The longe and thrust of Carte.*







gradual resistance against his foil inwards, by way of cover to your longe. This is commonly called the opposition in thrusting carte inside. The right knee bent, and in a perpendicular posture with your heel; the left knee and ham stretched, with the foot firmly fixed to the ground. *See plate 6.*

To recover with ease and quickness from your longe to guard, requires a little practice; the only instructions I can give concerning it, are, to lean with some degree of force on the heels of both feet; the greatest force is first upon the right, then it falls on the left; by bending the left knee at the same time, and inclining the body backwards, you come to guard.

The thrust of carte over the arm, is performed in the same manner as carte inside, by disengaging to tierce; with this difference, that the head is raised upright in the inside, and the hand well opposed outwards in order to be well covered.

This thrust of tierce is rather awkward to use in assaults or attacks. It may be thrown in with safety, when your adversary holds his hand low, being engaged in tierce. It differs only from carte over the arm, by reversing the wrist, the hand being also well raised and opposed outwards.



## LESSON VII.

*How to thrust Low Carte, Octave and Flanconnade.*

**L**OW carte, sometimes called semicircle thrust, is naturally delivered after forming the parade of semicircle, in the same manner as simple carte thrust; only the hand and point must be fixed lower. See plate 12. It may be used against your adversary on various occasions, either with feints or otherwise: Such as making movements, as if intending to push for the breast; but deceive him, by delivering a quick thrust on the belly. It is an excellent thrust, and seldom fails to hit your adversary, if he has frequent recourse to his high parades. I shall treat of it more fully in the practical lessons.

Octave thrust is for the most part, by generality of masters, improperly blended with the thrust of low carte; tho' in fact, it is a distinct and separate thrust



of itself, and the opposition contrary to low carte.— It is naturally delivered after the parade of octave, on the flank or belly; the arm being well opposed outwards. If you parry your adversary's thrust by octave, your return will naturally be the thrust of octave, which may at the same time touch him with the extension only, independent of the longe. *See plate 8.*

This thrust is liable to the same variations, as the thrust of low carte or semicircle, and may be delivered with the greatest safety on the engagement of tierce, by dropping your point under the wrist of your adversary, that moment delivering the thrust with a good opposition outwards. *See practical variations, lesson 12.: also plate 12.*

Flanconnade may with propriety be united to octave, as it is performed when engaged in carte, by abruptly binding your adversary's blade, in seizing forcibly the feeble of it; at the same time drop your point under his wrist, fixing it to the flank, cover yourself outwards, and thrust home octave.—The left hand is generally used in opposition to your adversary's blade and point, as there may be some danger of running upon it, unless your octave is exceedingly well



well opposed. Therefore, would recommend the learner to draw his left hand, with the back turned towards his breast, when longeing in flanconnade; that he may thereby oppose, or throw off his adversary's blade, if the point is like to approach him. However, if the opposition in octave is well formed, there is no necessity for the above precaution.

Flanconnade is surely a dangerous thrust in assaults, if not very cautiously used. Your judgment and observation must direct when to deliver it most favourably. Unless octave thrust and the opposition is nicely formed, it exposes you to the time thrust from your adversary.—The most favourable occasion for delivering this thrust, I always found on the engagement of carte, when an adversary keeps his wrist and point low; then is the time to bind his blade, and throw in your thrust as above directed. For further illustration, *See practical variations, lesson 12.*



# LESSON VIII.

## *How to thrust Seconde and Prime.*

**T**HE thrust in seconde is naturally delivered after the parade of tierce, or when engaged in tierce by dropping the point under your adversary's wrist, the nails reversed downwards, as in the parade of seconde, then longe and deliver the thrust on the flank or belly.—Advert that the arm should be well opposed outwards, and the head held upright inwards.

*See plate 14.*

Prime is the natural thrust in return, after having parried your adversary's force, when advanced considerably within his measure, and pressing vigorously upon you.

It is only an extension of the arm from the opposition of the parade to your adversary's body, the nails being kept reversed downwards.—The position of the arm differs from the position thereof in seconde, by being well raised and opposed inwards. *See lesson 5.*



In prime thrust, there is seldom occasion for making the *longe*, as your adversary is supposed to have attempted forcing in upon you, and advanced for that purpose considerably within his measure, so that the extension of the arm, or to be more sure (the complete extension) must infallibly reach his body, if there is an opening.—This is the distinction I would make between the thrust of prime and seconde. There is, perhaps, some novelty in it, as the generality of masters make no distinction, but comprehend prime thrust in seconde, which, I beg leave to think, is quite erroneous; for they might, with the same propriety, confound the two parades together, though the opposition of the one is inwards, and the other outwards.

There may be various favourable occasions for executing effectually all the foregoing parades and thrusts. The most material variations that those simple parades and thrusts are liable to, I have laid down in the following practical lessons, which every learner should frequently exercise, as they tend to make him acquire firmness, ease, and agility in fencing.

But, previous to entering upon the practical variations, it is necessary the learner should understand Engaging and Disengaging, as in *lesson 9*.

L E S-



## LESSON IX.

### *Of Engaging and Disengaging.*

**E**NGAGING in carte or in tierce, is to oppose your adversary's blade, either inside or outside, when you first join or cross blades on guard. *See plate 16.*

To engage in carte, by joining or opposing blades inwards, is by far more easy than tierce engagement for a young practitioner; it being less difficult to execute therefrom, the different disengagements and feints in pursuing his designed thrusts.

But the engagement of tierce, by joining blades outwards, is certainly the best in every respect for a proficient; as from it he has an opportunity of executing the best subtle feints, of being better secured or covered on his intended thrusts, and of making use of the favourite compound parades of round tierce, round octave, &c.



Disengaging or caveating, is performed by dextrously shifting the point of your sword or foil from one side of your adversary's blade to the other; that is, from *carte* to *tierce*, or *vice versa*.—It is one of the most necessary motions in fencing, and upon the dextrous performance of which depends the success of your intentions against an adversary, with subtle feints, &c.

To perform it well, either from *carte* or *tierce*, let the foil be easy in your hand, with the point slightly pressed towards the fort or strength of your adversary's blade; then with an easy and flexible movement of the wrist only, disengage or shift your point closely to the other side.

Please to observe, that the arm should not deviate from the line of direction, as the disengagement must entirely proceed from the flexible motion of the wrist.



## LESSON X.

*Of the practical Variations on Engaging and  
Disengaging, Advancing, and Retreating:  
Also on the simple Parades and Thrusts of  
Carte and Tierce.*

NOW suppose that two learners, who have made equal proficiency in fencing, and fully comprehend the theory of all the foregoing lessons, being grounded in the principles by a good master, should, for their mutual improvement, wish to practise the most essential variations that these movements are susceptible of,—it will be necessary that they alternately assume the part of a master, and dictate to each other the various branches of the practical variations, till they can mutually execute them with some degree of firmness, ease, and agility. Therefore the gentleman, who assumes the part of a master, should read each  
branch



branch of the respective lessons separately and distinctly, causing the other to execute them, in the most minute manner, as follows :

*On the Engagement of Carte.*

Branch 1st. I retreat ; you advance, well covered in carte, *See lesson 1.*—I retreat again ; you may advance with a disengagement to tierce, and so forth alternately, taking care that you are properly covered on each engagement : my retreat and your advance should be comprehended in the same moment of time : in like manner, you may retreat while I advance ; always observing that you preserve the primitive position of your guard.

2d. On the engagement of carte, suppose I deliver a straight thrust in carte ; oppose it by forming your parade in carte, then return the straight thrust thereof, by longeing home to my breast, and covering yourself.

3d. On the engagement of carte, I again thrust straight in the same manner ; also throw it off by forming your parade in carte, deliver in return the thrust of carte over the arm, by disengaging to tierce, taking



taking care to cover yourself by a gradual opposition outwards to my blade.

4th. On the engagement of carte, I retreat while you advance; then execute the whole movements of the second branch of this lesson.

5th. On the engagement of carte, retreat while I advance; then execute the movements in branch third.

6th. On the engagement of carte, I disengage to tierce, and thrust carte over the arm; throw it off by forming your simple parade in tierce, then make a quick return of the thrust of tierce. *See lesson 6.*

7th. On the engagement of carte, I retreat, you advance; I then disengage, and thrust carte over the arm; throw it off by forming your parade in tierce, and if I keep my wrist low in recovering, deliver me a return in tierce; if not, disengage and thrust carte inside.

8th. On the engagement of carte, I advance and thrust with a disengagement; retreat and form your parade in tierce; disengage as I recover, and deliver a thrust in carte; I throw it off by my parade of carte, and make a return by disengaging to tierce; you  
10 parry



parry it also by forming tierce, and deliver a quick return of the thrust of carte over the arm.

9th. On the engagement of tierce, I disengage and thrust carte inside; throw it off by forming your parade in carte, then disengage, and thrust carte over the arm; I parry it, and make a return in tierce; which you throw off by forming said parade of tierce, then longe home with a straight thrust in tierce.

10th. On the engagement of carte, I force or prefs hard upon your blade; then disengage nimbly, and deliver me the thrust of carte over the arm.

11th. On the engagement of carte, I again force upon your blade; disengage and thrust carte over the arm; I throw it off by forming the parade in tierce, and will deliver a straight thrust, which parry with tierce; then disengage and deliver me the thrust of carte over the arm.

12th. On the engagement of carte, I in like manner force upon your blade; disengage to tierce, and form your extension; I come to form my parade in tierce; then you nimbly disengage again, and deliver me the thrust of carte inside.



These two disengagements, when performed quickly, are called feints, *une deux*, or feints, *one two*, which shall be treated of largely in the lessons on feints, counter disengagements, &c. See Part 2d.

Remark. The three last branches of the above lesson may be performed from the engagement of tierce, making the disengagements, parades, and thrusts, correspond to the side engaged upon. The scholar always ends every branch of the practical lessons with the act of thrusting and longeing home.



## LESSON XI.

*Of the simple practical Variations on the  
Parades and Thrusts of Semicircle and  
Low Carte.*

**B**RANCH first. On the engagement of carte, drop your point, and deliver me the thrust of low carte according to *lesson 7*.

2d. On the engagement of carte, I thrust carte straight home; throw it off with your parade of carte, then deliver me a return of the thrust in low carte.

3d. On the engagement of carte, disengage to tierce, and thrust carte over the arm; I oppose it with my parade, and will return a disengaged thrust in carte; which you throw off with the parade of carte, then with vivacity drop your point, and deliver a thrust in low carte.

4th. On the engagement of carte, repeat all the movements of the last branch; then I make a return



Less. 11. *Of the Variations on the Parades, &c.* 35

in low carte; throw it off by recovering quickly, and forming the parade of semicircle; and conclude this branch by returning me a thrust in low carte.

5th. On the engagement of carte, I disengage in order to thrust carte over the arm; throw it off by forming your parade in semicircle, and return a thrust in low carte, which I parry with semicircle, and in return will deliver a thrust in carte; oppose it with your simple parade of carte; make your extension as if going to push high; but in place thereof, when I come to form my high parade, then drop your point, and thrust low carte.

6th. On the engagement of carte, you disengage to tierce; I come to use my parade in tierce; disengage again to carte, and deliver me a thrust in low carte.

7th. On the engagement of carte, repeat the movements of the last branch, and after having disengaged to carte, you may form your extension, as if intending to push high, then quickly deliver the thrust in low carte.



8th. On the engagement of tierce, I force upon your blade; disengage and deliver me your thrust in low carte.

9th. On the engagement of tierce, repeat the same movements; but I throw off your thrust by my parade of semicircle; then as I recover, after you parry my return, deliver me a thrust over the arm.

10th. On the engagement of carte, I will advance, disengage, and deliver a thrust in tierce; while at the same time you retreat, forming the parade in tierce; on my recovering, I lean or force upon your blade; then disengage and return me low carte.

11th. On the engagement of carte, I retreat while you advance; then disengage and thrust carte over the arm; I parry it, and will thrust in return, by disengaging to carte; throw it off by forming your parade of carte, and thrust carte straight home; I oppose it, by forming the parade of carte; and if I am slow in making a return, or that my hand deviates from the line of direction as you recover,



Less. II. *Of the Variations on the Parades, &c.* 37

cover, deliver me a thrust with the wrist in low carte.

*See lesson on the thrusts of the wrist, Part 2.*

12th. On the engagement of tierce, you may repeat all the movements of branch 9th, except the last therein, then disengage completely over the arm, and deliver your thrust in octave, forming a good opposition against my blade outwards. This last disengagement is enlarged upon in *Part 2. lesson 6. and 9.*

Remark. It is in a master's option to vary the above lesson considerably, by introducing the most material branches of the practical variations in *lesson 10th.*



## LESSON XII.

*Of the simple practical Variations on the  
Parades and Thrusts of Octave and Flan-  
connade.*

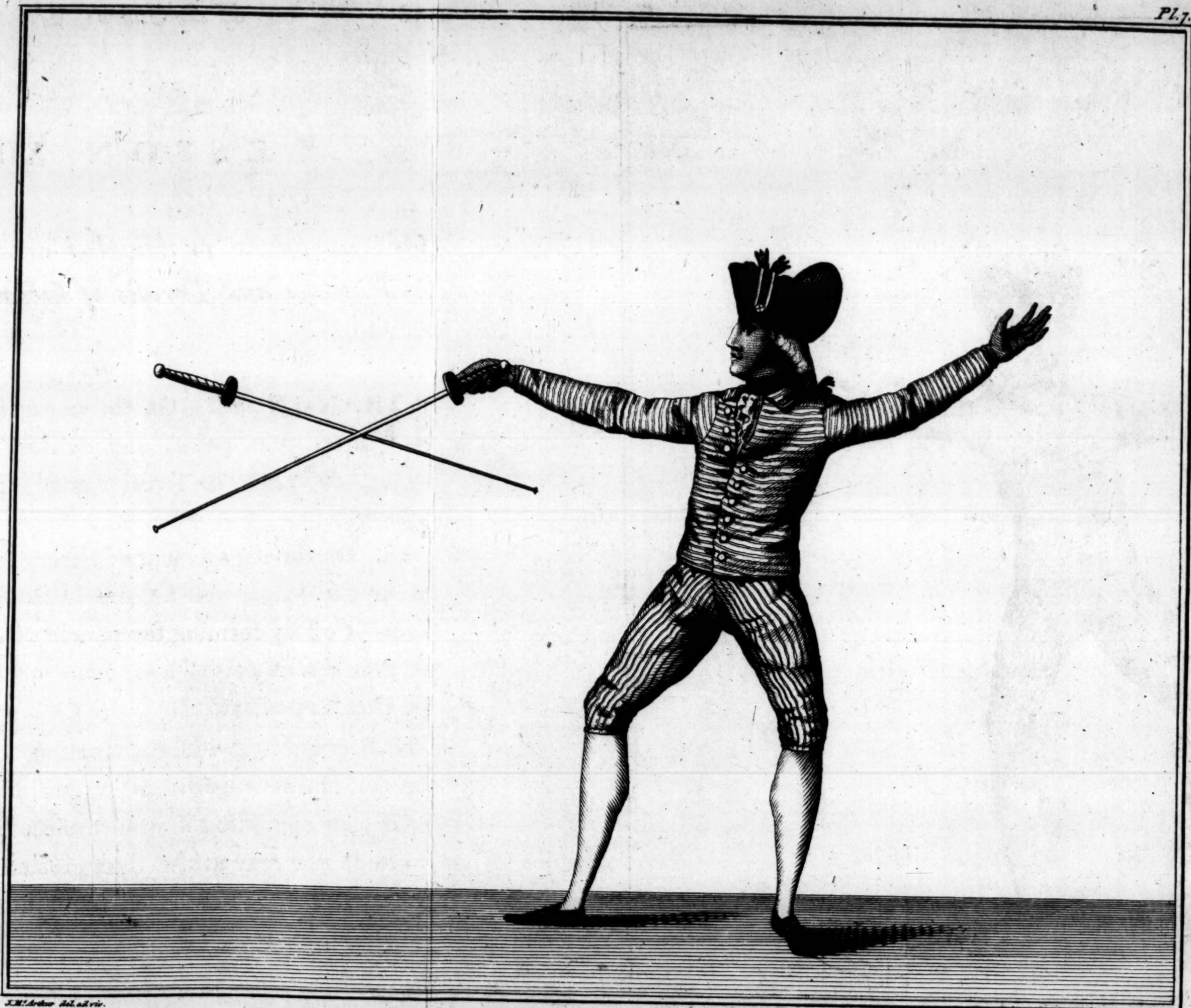
**B**RANCH first. On the engagement of tierce, drop your point, and deliver me a thrust in octave, observing to form a good opposition. *See lesson 7.*

2d. On the engagement of tierce, I by disengaging attempt to deliver you a thrust in low carte; but you throw it off by forming the parade of octave. *See lesson 7. and plate 12.* Then make a quick return of the thrust in octave.

N. B. This is, without exception, one of the best parades, and returns in fencing against such thrusts; for if your opposition is well formed, and point well directed, you may at the same moment, before your adversary has time to recover, touch him on the flank.

But



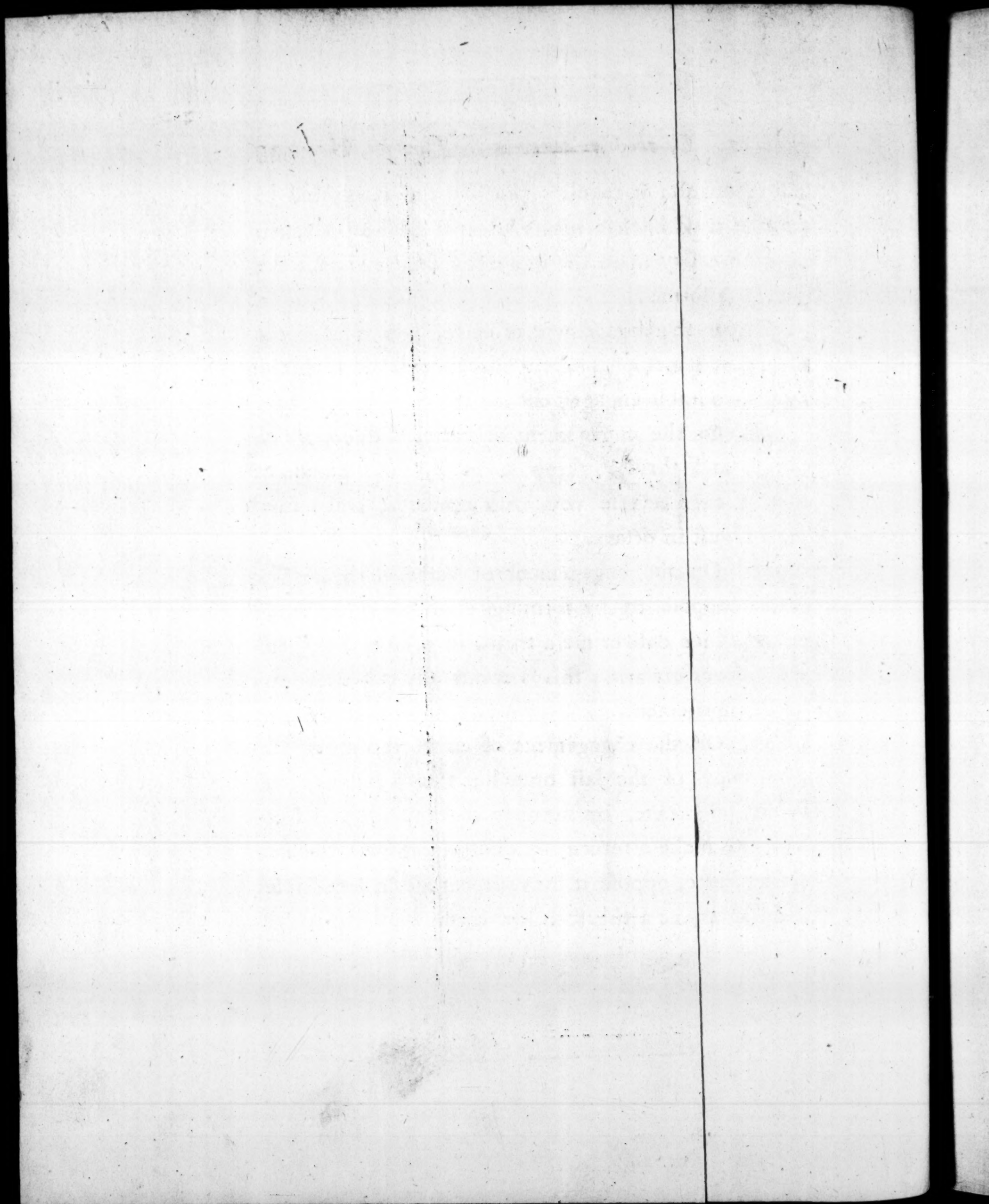


J.M. Arthur del. ad viv.

J. Norton sculp.

*Parade of Octave.*







But in assaults it requires practice and attention, to execute it with that nicety necessary, so as to touch your adversary upon the longe the same moment the parade is formed.

3d. On the engagement of carte, you may repeat the movements of branch 2d, though tierce is the most favourable engagement for it.

4th. On the engagement of carte, I disengage to tierce, and thrust; throw it off by your parade of tierce; then reverse your nails upwards, and return me a thrust in octave.

5th. On the engagement of carte, I thrust low carte; oppose it, by forming your parade in femicircle; then deliver me a thrust in octave, by disengaging over my arm: this is commonly called a counter disengagement.

6th. On the engagement of carte, repeat all the movements of the last branch; then I oppose your thrusts in octave, by forming that parade; if I attempt to make a return, by disengaging over the arm to low carte, oppose it by your parade in femicircle, and deliver me a thrust in low carte.

7th. On



7th. On the engagement of tierce, I will disengage and deliver a thrust in low carte; oppose it by forming your parade in octave, then disengage completely over my arm, and deliver your thrust in low carte.

8th. On the same engagement of tierce, I will make a straight thrust either in tierce or in carte over the arm; oppose it by forming the parade of tierce; make an extension of the arm as if intending to return the same thrust, but by way of deception, drop your point, and deliver me a thrust in octave.

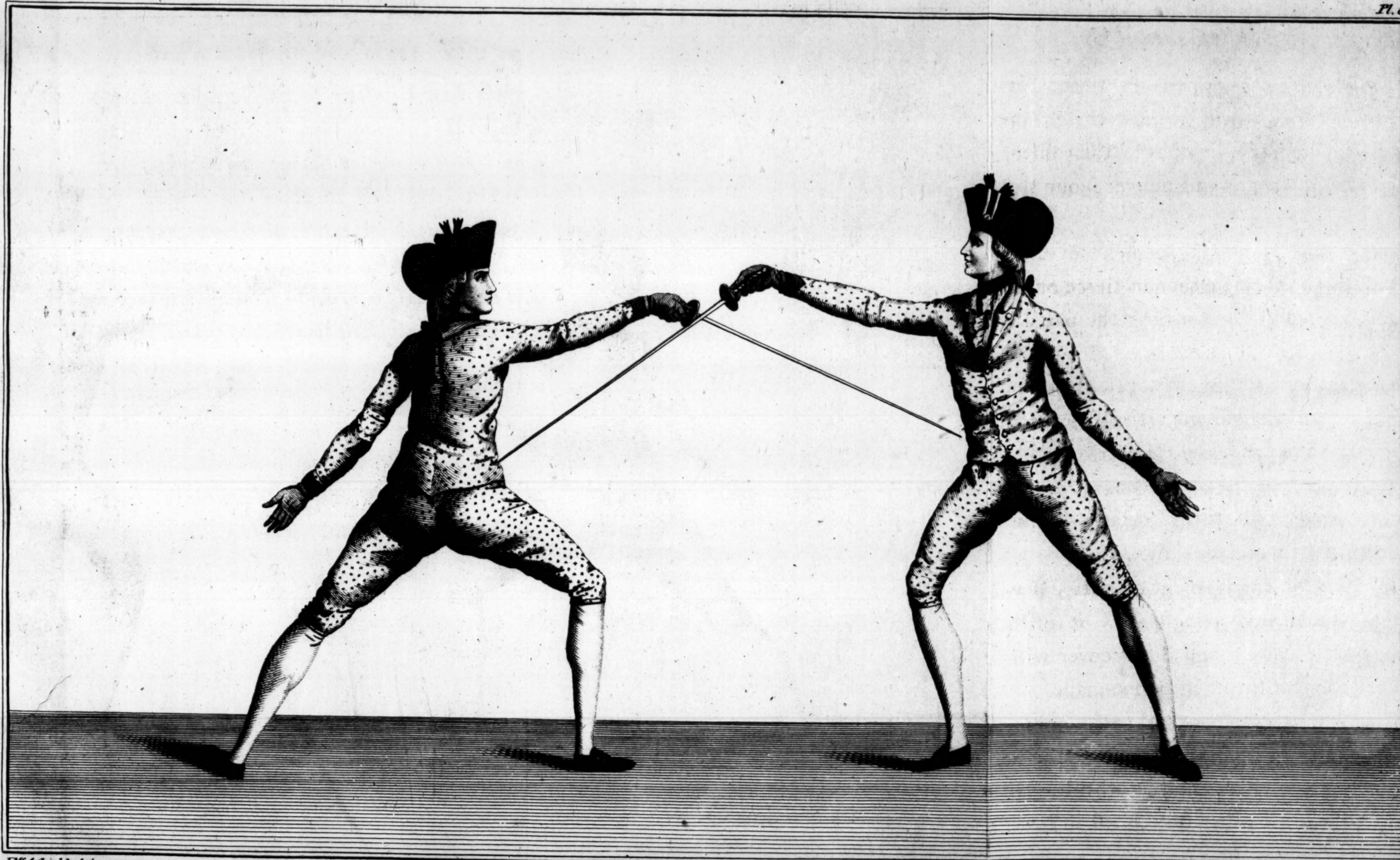
9th. On the engagement of carte, bind my blade, by abruptly crossing it with yours; drop your point under my wrist, and thrust octave.—This is called the thrust of flanconnade. *See lesson 7.*

10th. On the engagement of carte, I will deliver a straight thrust in carte; throw it off by forming your parade in carte; and if I recover with my wrist low, deliver me a thrust in flanconnade.

11. On the engagement of carte, mark the feint of flanconnade, by binding my blade a little, as if you intended to deliver me that thrust, but in place thereof, deliver me a straight thrust in low carte.

12th. On



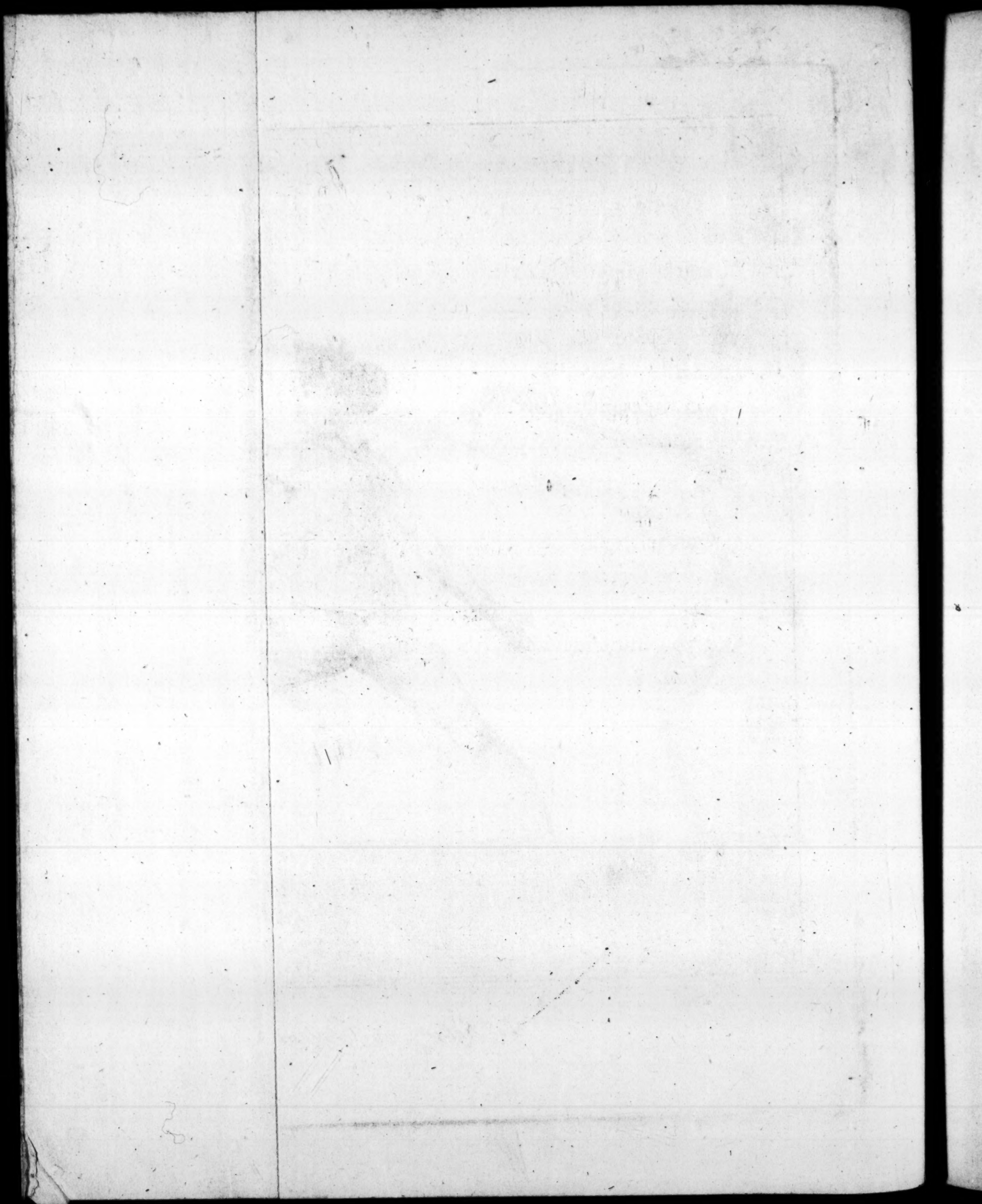


J.M. Arthur del. ad. viv.

J. Hunter sculp.

*The Return on Extention after parrying with Octave your Adversarys thrust.*







**Less. 12. Of the Variations on the Parades, &c. 41**

12th. On the engagement of carte, I will thrust carte; oppose it by forming your parade; then as I recover, mark feint flanconnade as above; if I oppose or force upon your blade at the time, nimbly disengage to tierce, and deliver me the thrust of carte over the arm.

13th. On the engagement of carte, I will deliver the thrust in flanconnade; oppose it strongly by forming the parade of octave, and deliver me octave thrust quickly in return.

14th. On the engagement of carte, I will thrust low carte; parry it forcibly by octave, at the same instant forming your extension, fix your point well to my body, and you must inevitably touch me at the same time. *See plate 8.*



## LESSON XIII.

*Of the simple practical Variations on the Parades and Thrusts of Prime and Seconde.*

**B**RANCH first. On the engagement of tierce, I as your adversary advance within my measure, and with violence will deliver a thrust in tierce or carte over the arm; do not retreat, but oppose my blade, by forming the parade of prime. See lesson 5. and plate 18. Afterwards return a thrust in prime. See lesson 8.

2d. On the engagement of tierce, I will advance, disengage, and forcibly thrust carte; drop your point again, and parry it with prime; then disengage over my arm, and return a thrust in seconde.

3d. On the engagement of carte, I will disengage and thrust carte over the arm; parry it with simple tierce, and return a thrust in tierce; I advance as you recover within my measure, forcing upon your blade; then.



Less. 13. *Of the Variations on the Parades, &c.* 43

then form your parade in prime, and deliver me a quick return of the thrust of prime.

4th. On the engagement of carte, I will again disengage and thrust carte over the arm; which parry with tierce and return me the thrust thereof; I force a thrust without advancing; parry it with prime, then disengage over my arm, and return your thrust in seconde.

5th. On the engagement of tierce, I deliver a thrust in seconde; throw it off by forming the parade thereof, as in *lesson 5*. then deliver me a quick return as I recover, by thrusting seconde; as in *lesson 8*.

6th. On the engagement of carte, I deliver a thrust in low carte; oppose it with the parade of seconde, and deliver me a return thereof, as in last branch.

7th. On the engagement of carte, I will disengage and thrust carte over the arm; you parry it with simple tierce, and deliver me a quick return of the thrust in seconde.

8th. On the engagement of carte, disengage your point, as if going to thrust carte over the arm; I will naturally betake myself to the simple parade of tierce; then nimbly reverse your wrist, and thrust seconde.



9th. On the engagement of tierce, drop your point under my wrist, as if intending to thrust seconde; then nimbly reverse your nails upwards, and deliver me the thrust of carte over the arm.

N. B. This is called feint seconde, carte over the arm. *See lesson 2. in part 2. concerning feints.*

10th. On the engagement of tierce, advance and force upon my blade; I will oppose it with prime, and return the thrust; which you must endeavour to parry, by quickly recovering and forming your parade in prime.

11th. On the engagement of carte, force upon my blade, and I will give you an opening in tierce, then disengage and thrust carte over the arm with vivacity; I parry it with simple tierce, and continue leaning upon your blade; then as you recover, make a quick thrust of the wrist in seconde.

12th. On the engagement of carte, deliver me a thrust in low carte; I will parry it with seconde, and return the thrust thereof; oppose it also by the parade in seconde; and, in place of a straight return, disengage over my arm, and deliver me the thrust in prime. *See part 2. on Counter Disengagements.*

Remark.



Less. 13. *Of the Variations on the Parades, &c.* 45

Remark. It is necessary the learner should conclude the different branches of the foregoing practical lessons, with the movement of thrusting to his adversary's body; as it conduces in making him acquire steadiness in fixing his point, and firmness upon his longe.

The learner's taste and judgement may make some additional variations to those above laid down; always observing that the different parades, thrusts, and movements should be formed and executed according to nature,—avoiding every superfluous and complex movement, which only tends to obstruct his progress in attaining speedy knowledge of the art.



1801. 19. Of the Necessity of the Teacher (should) con-

clude the different branches of the knowledge physical

science, with the importance of attending to his own

body, as it conduces to making him acquire

facility in using his point, and himself upon his

legs.

I have remarked that the finger, that makes some

additional various motions, to move laid down as a

rule, observing that the different points, thro' the

and movement, should be formed and executed ac-

cording to nature, avoiding every superfluous and

complex movement, which only tends to confound

the student in learning, and knowledge of the

VARIOUS POSITIONS OF THE

THESE POSITIONS ARE

THESE POSITIONS ARE

THESE POSITIONS ARE

THESE POSITIONS ARE

THESE POSITIONS ARE

THESE POSITIONS ARE

THESE POSITIONS ARE

THESE POSITIONS ARE

THESE POSITIONS ARE

THESE POSITIONS ARE

THESE POSITIONS ARE

THESE POSITIONS ARE

THESE POSITIONS ARE

THESE POSITIONS ARE

THESE POSITIONS ARE

THESE POSITIONS ARE

THESE POSITIONS ARE



**P A R T II.**

**O N**

**THE VARIOUS ROUND PARADES,  
COUNTER DISENGAGEMENTS,  
FEINTS, GLIZADES, &c.**



PART II.

ON

THE VARIOUS ROUND PARADES  
COUNTER DISENGAGEMENTS  
FEINTS, GLISADES, &c.



## PART II.

## LESSON I.

*Of the Salute in Carte and Tierce, and of  
the Ornamental Parades and Thrusts of  
Tierce and Carte (sometimes called Thrust  
at the Wall.)*

**T**O thrust tierce and carte, by engaging and disengaging alternately to your adversary's breast, while he opposes you by separately forming his simple parades of tierce and carte, may be justly called the Beautiful Emblem of Fencing.—Every learner should frequently exercise this lesson, of parrying and thrusting tierce and carte.—You may perhaps at first not comprehend the use and advantage thereof, as it is seemingly very simple and easy

H

to



to execute.—But the frequent practice of it contributes greatly in making you acquire a proper and noble position on guard, nimbleness and nicety in executing your disengagements, and withal firmness and steadiness in longeing and recovering.—In short, it is the best rudiments of the art, and by which every proficient can, at first sight, be able to judge of the progress or abilities in fencing of different adversaries.

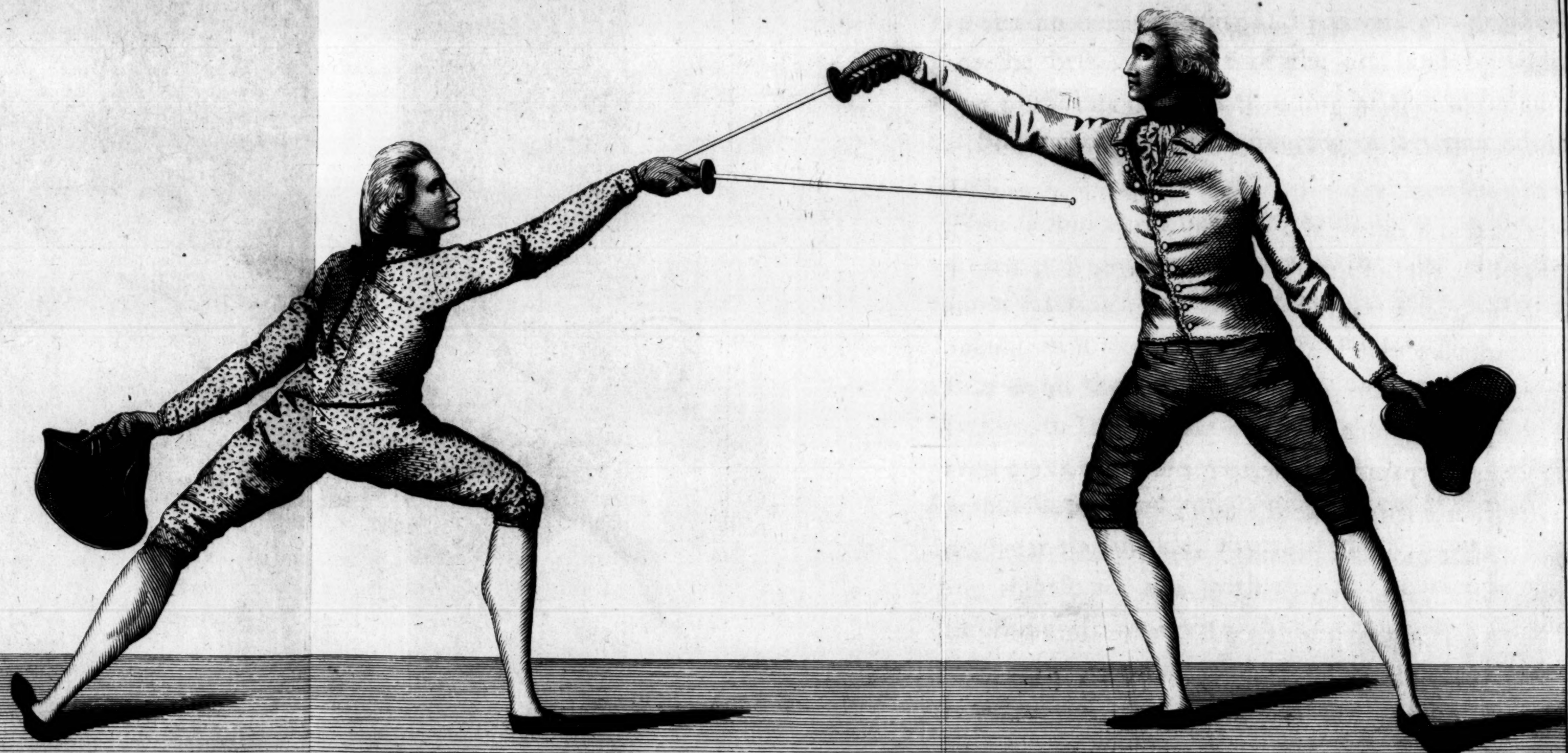
You should never begin to thrust tierce and carte, without previously going through the established custom of saluting; which is performed as follows:

Being on guard, engage your adversary's blade in tierce or on the outside; by way of compliment, desire him to thrust first at you, then drop your point, by reversing the nails well downwards, with a circular motion;—draw your right foot close behind the left, near the buckle, stretching both hams, raising your right arm; and, with your left hand, take your hat off gracefully;—then make a circular motion with your wrist, reversing the nails upwards, while you advance your right foot forward, forming your extension. *See plate 9.* Your adversary makes the same motions,









J.M. Archer del. ad viv.

J. Fortin sculp.

*Salute previous to exercising the Ornamental Parades & Thrusts of Fierce & Carte.*



motions, keeping equal time with you ; but in place of forming the extension, he makes a full longe, as if going to thrust carte inside, in order to take his measure ; presenting his point at a little distance from your body, while you remain uncovered on the extension. *See plate 9.* When your adversary recovers, after having taken his measure, you also recover by drawing the right foot or heel close to the heel, or near the buckle of the left ; the right hand well stretched and raised, the nails upwards, and the point dropped ; the left hand raised in a semicircular form, as if on guard, your hat held therein with ease and gracefulness ; the head held upright, and the hams stretched. In this attitude, salute first in carte, by forming the parade thereof ; then salute in tierce, by forming the parade of tierce : Lastly, make a circular motion with the wrist, by dropping your point in tierce, that moment putting on your hat, and throwing yourself upon the guard of carte.

When it is your turn to push, the salute only differs in one particular from the above ; that is, in place of forming the extension, and uncovering the body, you make a full longe from the first position of



the right foot behind the left, in *carte*; then recover to the second position, by placing the right foot or heel close to the heel of the left; and conclude with the other movements.

All the motions of the above salute should be performed deliberately with ease and grace, not with any degree of precipitation, as the generality of masters teach.

After performing the salute, and being engaged in *carte*; your adversary, agreeable to the compliment offered, pushes at you breast, by disengaging nimbly to tierce, and thrusting *carte* over the arm: oppose it by forming the parade of tierce, with the most minute justness. *See lesson 3. part 1.* Then drop the point, by way of accustoming yourself to make the return in *seconde*, which may be termed the grace on the parade of tierce: remain on this grace till your adversary recovers to guard. So soon as he has recovered to guard, join his blade in tierce; he disengages by thrusting *carte* inside; throw it also off by forming the parade of *carte* with minute exactness. *See plate 10. also lesson 3. part 1.* The grace or ornament to be used after forming this parade, while your adversary



fary is upon the longe, is done by allowing the foil to remain flexible in your hand, with the point downwards, keeping your hand in the same direction, as if covered upon the parade. Or if this grace is tiresome to the arm, you may vary it by drawing the arm a little in towards the body, after parrying; and allow the blade to fly off outwardly in an oblique manner, by keeping a flight hold of the handle thereof, between the thumb and the first and second fingers.

The position of your hand and blade should be so, as you can see your adversary's body, while he remains on the longe, through the angle formed by your arm and blade, without moving your head or body.

Your adversary, after pushing tierce and carte alternately during pleasure, makes a motion for you to thrust, by commencing the salute, and uncovering his body on the extension, while you take the measure, by longeing in carte as above.

Having joined blades in carte, keep your arm a little bent and flexible; then nimbly disengage your point with a nice and dextrous motion of the wrist, without reversing your nails; form the extension, *See plate 5.*

and

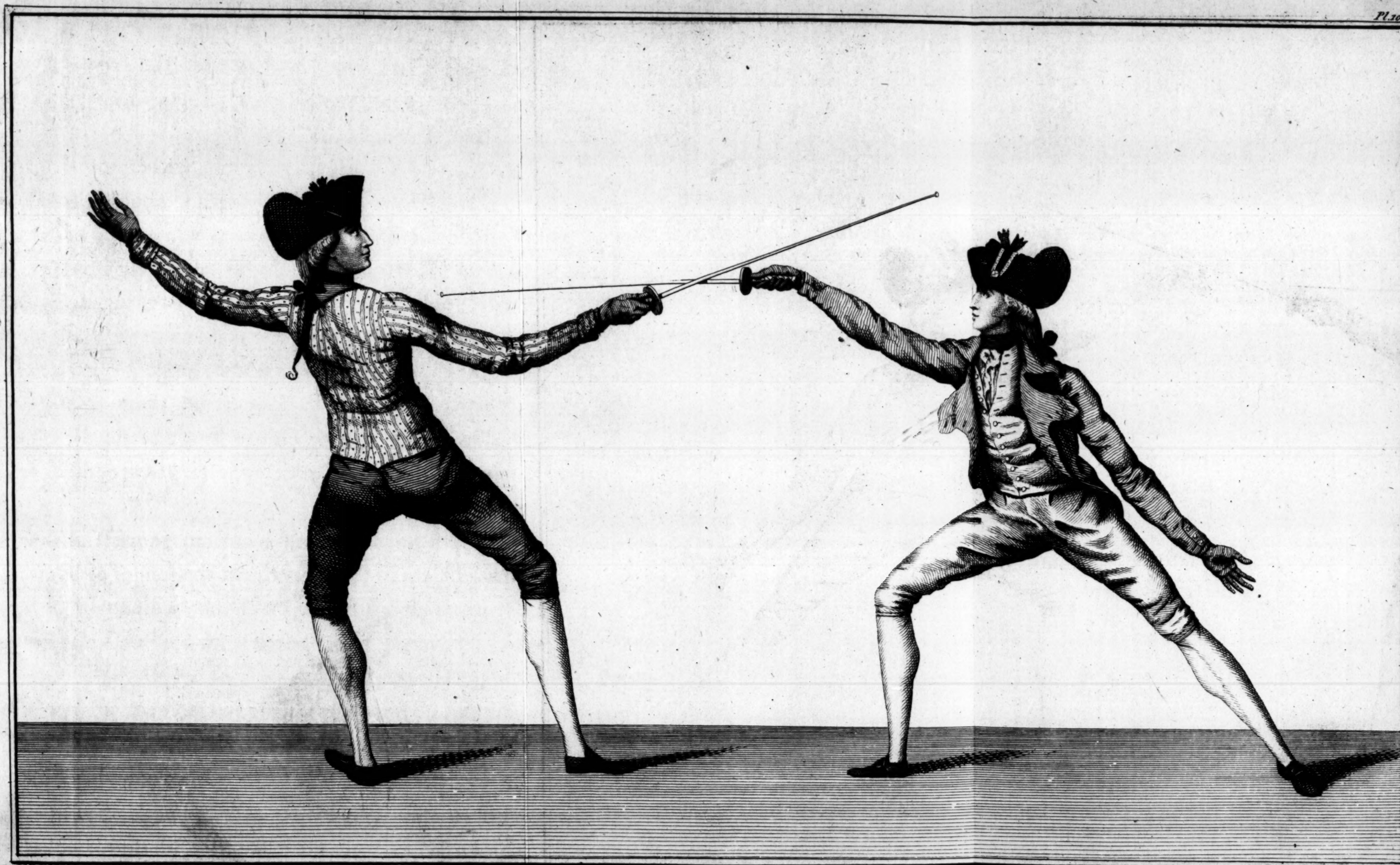


and with a longe thrust carte over the arm. Direct your point well to his breast, and form a good opposition outwards, as you approach his body. *See part 1. lesson 6.*—Keep your foil neither too firm nor too easy in your hand. The hand should be susceptible to a kind of feeling, so as when your adversary parries, the blade may fly off obliquely inwards towards your body, the arm not deviating from the line of direction. This last movement may be termed the cover or grace on the longe of carte over the arm. Previous to recovering upon guard, observe, whether or not you are firm and steady on the longe, and that all your movements are done with exactness.

I would not have you accustom yourself always to remain balancing your body on the longe, as by it you may contract a stiff and bad habit, which will prevent your recovering upon guard with that ease and swiftness necessary.

Again, he joins your blade in tierce; disengage nimbly and thrust carte inside. He opposes it, by forming the parade in carte, *See plate 10.*; then let the blade and point fly loosely over the hand, having hold  
of





J. M. Arthur del. et sculp.

J. Newton sculp.

*The Parade and Thrust of Carte.*







**Leff. 1. *Of the Salute in Carte and Tierce, &c.* 55**

of your foil between the thumb and first and second fingers, by which you will have a view of your adversary through the angle made thereby. This is the grace upon the longe of carte inside.

For your more speedy progress in fixing your point, and executing the movements of the thrusts in tierce and carte; I would recommend you to exercise it frequently at the wall, by fixing thereto a wafer, or any other small object, about breast-high. Take the proper guard and distance in carte or in tierce, make the motion of disengaging, fixing your point on the extension, and thrusting home to the object. *See plate 5. and 6.* This will infallibly improve a learner.



## LESSON II.

*Of the Upper Round Parades in Carte and Tierce.*

**A**LL round parades are compounds of the simple ones, and are performed on circles of the like magnitudes. The round parade in carte is esteemed a most essential parade, when engaged on the guard of carte. It baffles a variety of thrusts, throws off with ease the disengagements over the arm, feints one, two, cuts over the point, &c.

In order to perform it well on the engagement of carte, your adversary disengages; follow his blade or point closely, with a small circle, proceeding entirely from the motion of your wrist, which brings you to join his blade always in carte. If he makes a thrust with the disengagement, oppose it, by gradually covering yourself with the parade of carte, after having followed



followed his blade round. It requires a little practice to execute it with any degree of nicety.

The course of the point in forming this round parade is shown in *Plate II. fig. 2. and references.*

The round parade in tierce, is rather difficult at first to execute, though I am of opinion it is superior to the other in utility, when engaged in tierce; and, as I before observed, none but such as have made great proficiency in fencing, think it proper to enter upon this engagement in assaults. On that engagement, it parries the disengagements, feints, cuts over the point, &c. made to carte inside.

It is performed in a similar manner to the counter parade of carte, only the course of the point is reversed.—For example, your adversary disengages to carte, with a view to thrust carte inside; follow his blade closely, with a small circle made by the motion of the wrist reversed in tierce, stretching your arm, and giving his blade a smart and abrupt throw off, as you overtake, or meet it in tierce.—These two round parades secure the upper part of your body from all feints and thrusts.



Please to observe, that the course of the point in forming the round parade in carte is inwards from left to right, and in the round parade of tierce, the contrary. *See plate 11. fig. 2. and references.*

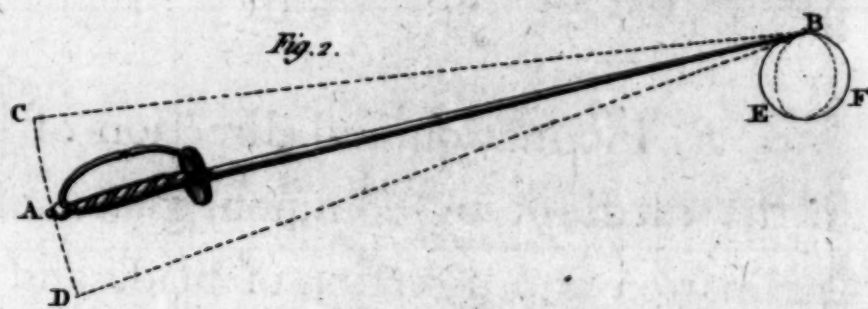
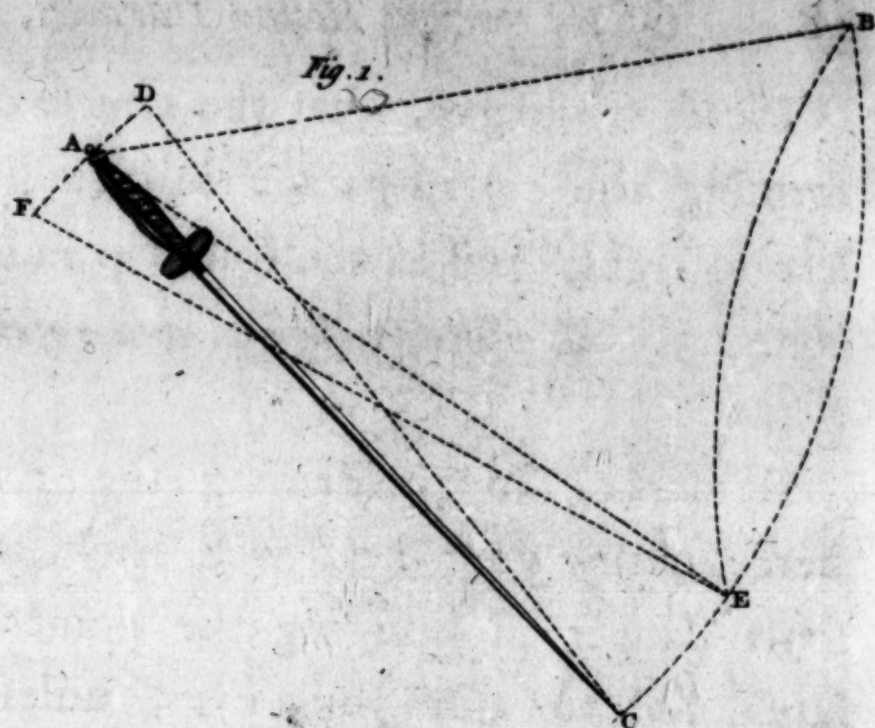
Remark. In performing the round parade in tierce, throw your head well back, as there may be some danger in bringing the point of your adversary's foil towards your eyes, unless the circle is quickly executed.

**REFERENCES** to Plate 11. Fig. 2.

*A, B*, Inclination and direction of blade and point in the medium or common guard of carte. *C, B*, Inclination and direction of blade and point, in forming the parade of carte. *D, B*, Inclination and direction of blade and point in forming the parade of tierce. *B, E, F*, The proportional circle formed by the point in executing the round parade of carte. *B, F, E*, Course of the point in forming the round parade of tierce.

Observe,



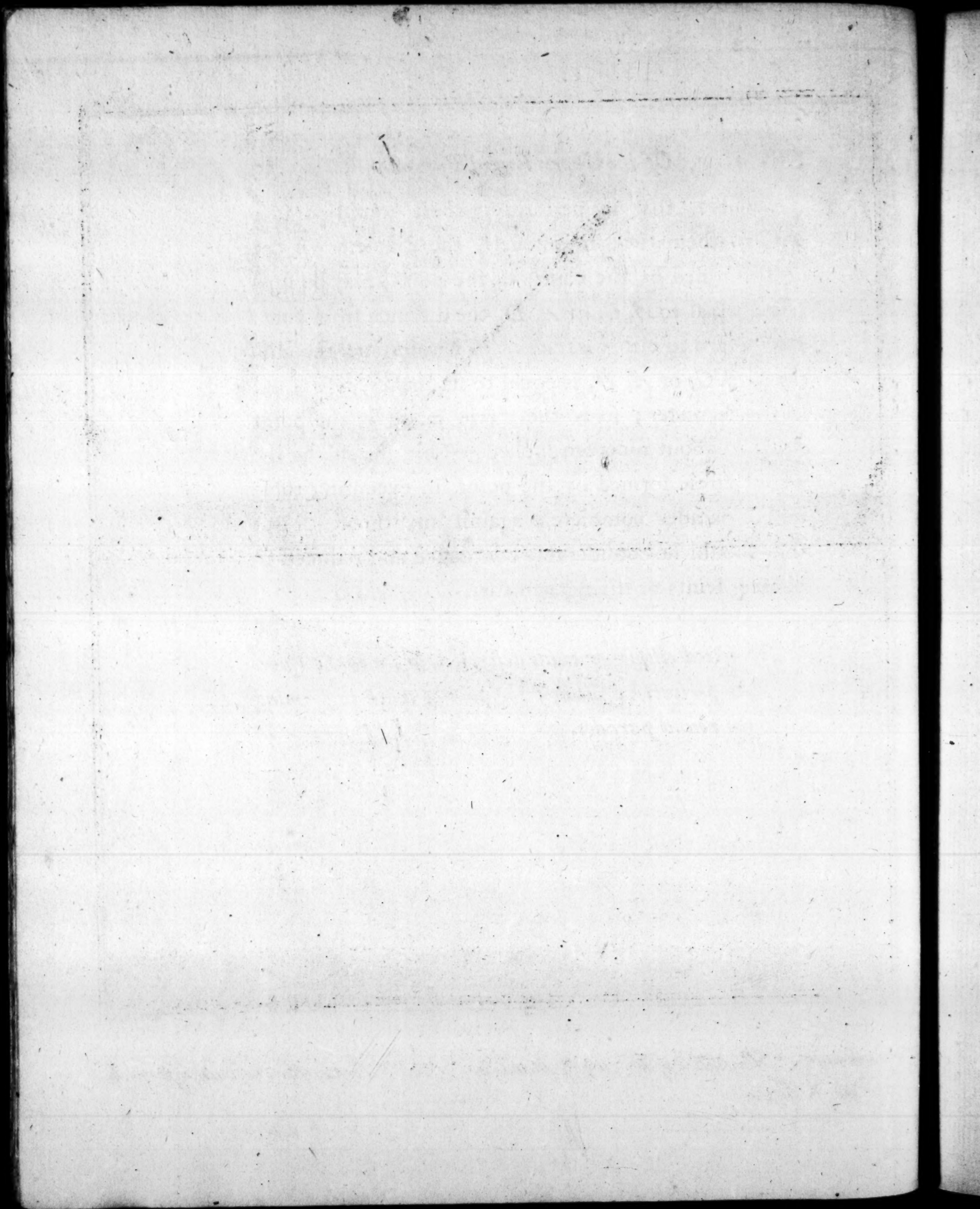


J. M. Arthur del. ad viv.

*J. Newton, Secy.*

Mathematical Illustration of the Simple parade of Seconde & Prime; also the Round parade of Carte & Tierce.







Observe, that in performing these round parades with mathematical minuteness, the diameter of the circle formed by the course of the point, may be supposed equal to *A, C*, or *A, D*, the distance from common guard to either parades. Therefore, as the distance *A, C*, or *A, D*, is equal to six inches, also equal to the diameter; so is the circle made by the point equal to about nineteen inches. This should be the widest circle formed by the point, in executing these round parades completely against any thrust. But they should be considerably contracted and reduced in baffling feints or disengagements.

*The dotted ellipses or ovals described, are meant to show the perspective view of the point's track in forming the round parades.*



## LESSON III.

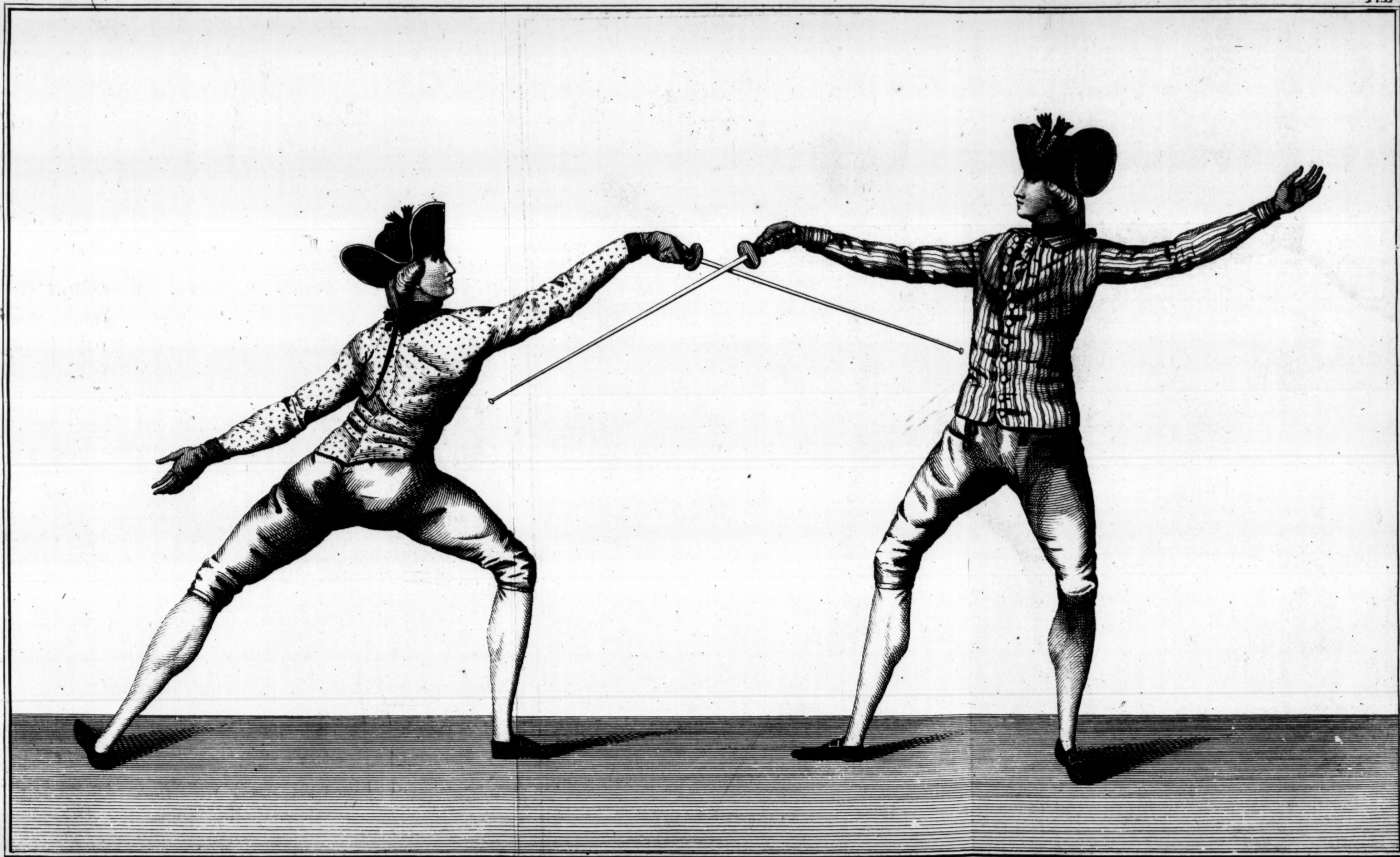
*Of the Circle Parade, and of the Round  
Parade in Octave.*

**T**HE circle parade, sometimes called doubling semicircle, is esteemed a useful low parade, when on the engagement of carte. It baffles a variety of your adversary's feints or disengagements, prevents counter disengaging; and should be used when he doubles.

To perform it, your body must be quite sideways, inclining well backwards; the arm raised to the height of your mouth, dropping the point about forty-five degrees from guard point, as in semicircle; then, by the motion of your wrist, form an exact circle with all possible quickness. *See plate 13. fig. 1. and references.*

The





J.M. Archer del. ad viv.

J. Noron fculp.

*The parade of Octave against the thrust of Low-carte.*







The round parade in octave is performed contrarily to the circle parade, the hand in the same position as in simple octave. *See lesson 4. part 1.*

Though the course of the point is contrary to the course thereof in the circle parade, yet it should form a circle of the same magnitude with the other. It is a more difficult parade to perform than that. Skillful fencers frequently make use of it in assaults, when engaged in tierce. It baffles the same variety of feints, disengagements, &c. that the circle parade does on carte engagement; besides, it is the best parade of any, for making a quick return after. *See plate 13. fig. 1. and references: also plate 8. of the attitude.*

*REFERENCES to Plate 13. Fig. 1.*

*A, B,* Inclination and direction of blade and point in the simple parade of semicircle. *C, B,* Inclination and direction of blade and point, in covering yourself inwards, and forming completely the circle parade. *D, B,* Inclination and direction of blade and point,



point, in forming completely the round parade in octave. *B, F, E*, Course of the point in the circle parade. *B, E, F*, Course of the point in forming the round parade of octave.

In these parades the diameter of the circle formed by the point, may also be supposed equal to the distance between the hand or wrist in semicircle, and the complete formation of either parades. Therefore, as the distance *A, C*, and *A, D*, are each supposed equal to six inches, also equal to the diameter; so may the circles formed by the point in executing these parades, be supposed equal to about nineteen inches.



# LESSON IV.

## *Of the Round Parades in Prime and Seconde.*

**T**HESE two round parades are rather awkward in execution, and of little use to a fencer, that can execute the others with any degree of judgment; however, for method's sake, I shall say something of them.

The round parade in prime may be used, when your adversary forces in on the engagement of tierce, and attempts to counter disengage. It is performed by dropping the point nearly as low as in simple prime, forming the round parade by a circle proceeding from the motion of the wrist.

The round parade in seconde, is performed by dropping the point, having the hand in the same position as in simple seconde. *See part 1. lesson 5.* then form a circle contrary to the round parade in prime. *See plate 13. fig. 2. and references.*

**Remark.** In preference to these two round parades, I would advise, if your adversary counter disengages in prime, immediately to form your parade of



seconde, and if he counter disengages in seconde, form your simple parade of prime, using alternately these two simple parades. *See practical lessons.*

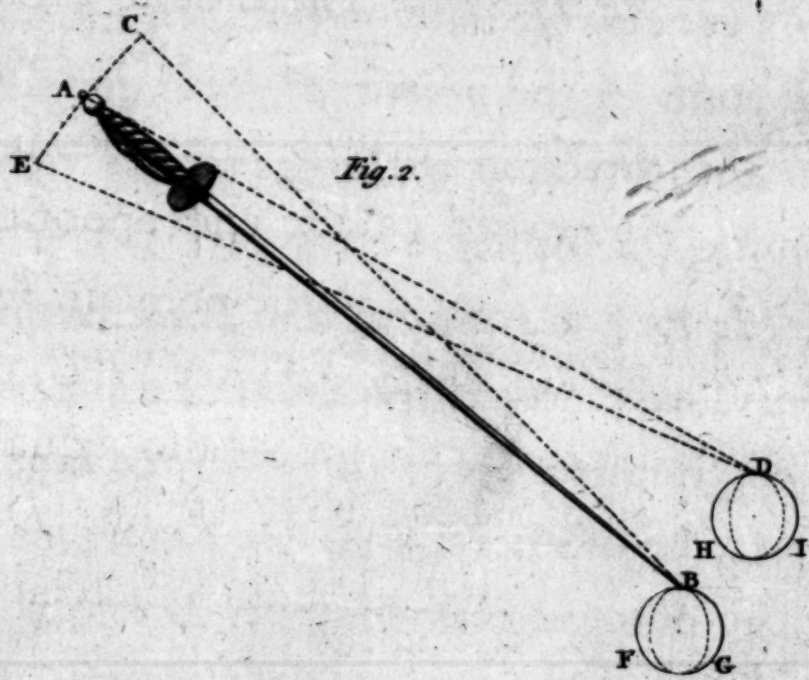
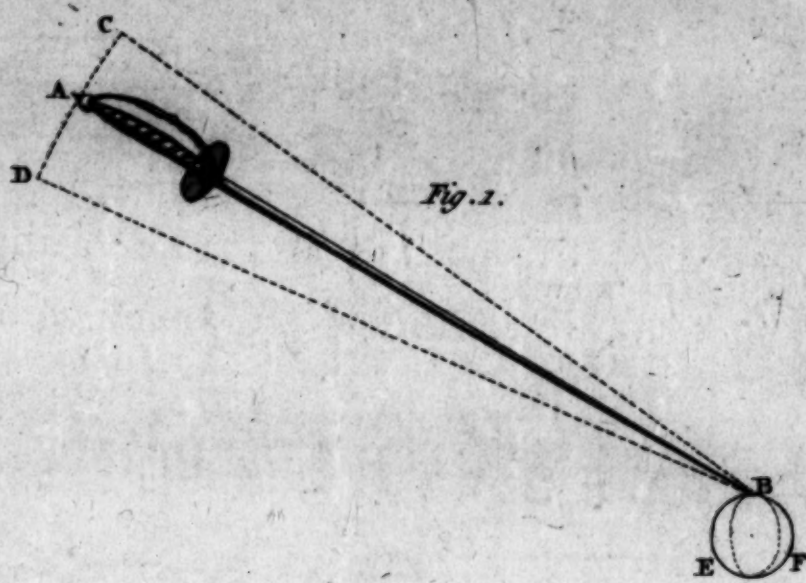
*REFERENCES* to Plate 13. Fig. 2.

*A, B*, Inclination and direction of blade and point, in the parade of prime. *C, B*, Inclination and direction of blade and point, in forming the opposition and complete round parade in prime. *B, G, F*, The course of the point, in forming the round parade in prime. *A, D*, Inclination and direction of blade and point in the parade of seconde. *E, D*, Inclination and direction thereof, and descent of the hand in forming the round parade and opposition in seconde. *D, H, I*, The course of the point in forming said parade. Therefore, as the distance *A, C*, or *A, E*, is supposed equal to six inches,—also equal to the diameters; so is the circle *B, G, F*, and *D, H, I*, formed by the point, equal to about nineteen inches.

Remark. The dotted ellipses or ovals described, are meant to show the perspective view of the point's course in forming the round parades.

L E S-





J.M. Arbutnot del. ad. m.

J. Norton sculp.

*Mathematical Illustration of the Round parades of Semicircle & Octave; Prime & Seconde.*







LESSON V.

*Of the Counter Disengagements of Carte and Tierce, and natural Thrasts of the same.*

COUNTER disengagements are compound movements, constituting feints of various kinds. They are performed instantly after simple disengagements. Counter disengagements over the arm, are performed by first disengaging from the engagement of carte, to tierce, while your adversary opposes it, by forming his round parade in carte; then nimbly disengage a second time over his arm, and deliver your thrust. It consists of two separate disengagements: and please to observe, that the arm should be well stretched on the first disengagement; nay, if you can manage and balance your body properly, it may not be amiss to form your extension at the same time; which will cause your point to approach nearer his

K

body;



body; so that it will be a difficult matter for your adversary to oppose it, by a second round parade, commonly called doubling.

The counter disengagement of *carte* inside, is performed when you are engaged in tierce, and perceiving that your adversary will make use of his round parade in tierce. First disengage to *carte*, gradually stretching your arm towards your adversary's body; or you may form the extension; he at the same time opposes it, by forming his round parade in tierce; then nimbly disengage a second time, and deliver your thrust of *carte* inside.



LESSON VI.

*Of the Counter Disengagements in Semicircle and Octave, and natural Thrusts.*

THE counter disengagement in semicircle is performed on the engagement of carte, when your adversary accustoms himself to take the parade of semicircle, by first making a feint, as if you meant to thrust low carte, which he attempts to parry with semicircle; then nimbly disengage over his arm, and deliver your thrust in octave.

The counter disengagement in octave, is used for the most part on the engagement of tierce, when you perceive your adversary inclines to parry with simple octave. It is performed by first making a feint, as if you intended to thrust octave; he naturally opposes it, by forming his parade in octave; then nimbly disengage over his arm to carte inside, and deliver either that thrust, or the thrust of low carte, adverting to form a good opposition to his blade, in order to be well covered on your longe.



## LESSON VII.

*Of the Counter Disengagements in Prime and  
Seconde, and natural Thrusts.*

**T**HE counter disengagement in prime is seldom or never used in attacks; but being so nearly related to prime parade and thrust, I shall, for method's sake, describe it. It is performed from the engagement of tierce, by forcing on your adversary's blade; if he betakes himself to the parade of prime, then nimbly disengage over his arm, and deliver your thrust in seconde.

The counter disengagement of seconde may be more frequently used; and is performed from the engagement of carte, by dropping your point, or making a feint as if you intended to thrust seconde.—Your adversary opposes it by forming the parade of seconde; then disengage over his arm, and deliver your thrust by longeing in prime.



# LESSON VIII.

## *Useful practical Lesson on the Round Parades of Carte and Tierce, and natural Thrusts.*

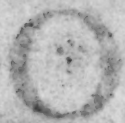
**O**N the engagement of carte, disengage and thrust carte over the arm; your adversary opposes it, by forming the round parade of carte. Upon your recover, he in return disengages and thrusts carte over the arm; oppose it by forming your round parade in carte, &c. disengaging and parrying alternately, always adverting to make your full longe with the thrusts, and recover completely to guard, while forming the round parades. Make your movements very slow and exact in the beginning, gradually quickening them as much as possible.

In the same manner, you may exercise on the engagement of tierce, first by disengaging and thrusting



ing carte inside, which he opposes, by forming the round parade in tierce; in return, he disengages and thrusts carte inside; which you parry with the round parade in tierce, &c. thrusting and parrying as above, till you quicken your movements with all possible exactness.

This lesson should be frequently exercised, as it contributes greatly in making you acquire quickness, firmness, and execution in disengaging, longeing, recovering, and round parrying.





LESSON IX.

*Of the practical Variations on the Round  
Parades and Thrusts of Carte and Tierce.*

**B**RANCH first. On the engagement of carte, I will disengage and thrust carte over the arm; throw it off, by forming the round parade of carte, then deliver me the return of a straight thrust in carte.

2d. On the engagement of carte, I disengage and thrust carte over the arm; parry it also by the round parade in carte; then disengage and deliver your return by thrusting carte over the arm.

3d. On the engagement of carte, repeat the movements of the 2d branch; but I will parry your thrust of carte over the arm by my round parade in carte; then I return the thrust in carte; which parry with simple carte, and return me the disengaged thrust of carte over the arm.

4th. On the engagement of tierce, I disengage and thrust carte inside; which throw off by your round parade in tierce; then return me a straight thrust in tierce.



5th. On the engagement of tierce, I will again disengage to carte; oppose it by your round parade in tierce, nimbly disengage as I recover, and thrust carte inside.

6th. On the engagement of tierce, repeat the movements of the 5th branch; but I oppose your thrust in carte by the round parade in tierce, and will return a straight thrust in tierce; which oppose by the simple parade thereof; then nimbly disengage, and thrust carte inside.

7th. On the engagement of carte, I will disengage over the arm; which parry by your round parade of carte; then deliver a return of the counter, or double disengaged thrust over the arm; that is, if I betake myself to the round parade in carte at your first disengagement, you must disengage a second time, and deliver the thrust. *See lesson 5. part 2.*

8th. On the engagement of carte, counter disengage, or double carte over my arm; I oppose it with simple tierce in place of a seconde round parade; then deceive me, by disengaging to carte, and thrusting inside.

9th. On the engagement of carte, reverse the movements of the two last branches of this lesson, by using your round parades, while I counter disengage, &c.



And besides, in order to prevent me from disengaging to carte inside, as in the conclusion of branch 8th, form your round parade in tierce, immediately after the round parade in carte.

10th. On the engagement of tierce, I disengage to carte inside, which parry by the round parade in tierce; then deliver me a return of the counter disengaged thrust of carte inside. *See lesson 5. part 2.*

11th. On the engagement of tierce, counter disengage, or double to carte inside, while I, in place of forming a second round parade in tierce, form simple carte; then quickly disengage, and thrust carte over the arm.

12th. On the engagement of tierce, I counter disengage, while you parry with the round parade of tierce; and in order to baffle completely all my disengagements, you may form the round parade of carte immediately after the round parade of tierce.

Remark. The round parades and counter disengagements of carte and tierce are liable to many more variations;—but the above I thought the most essential.



## LESSON X.

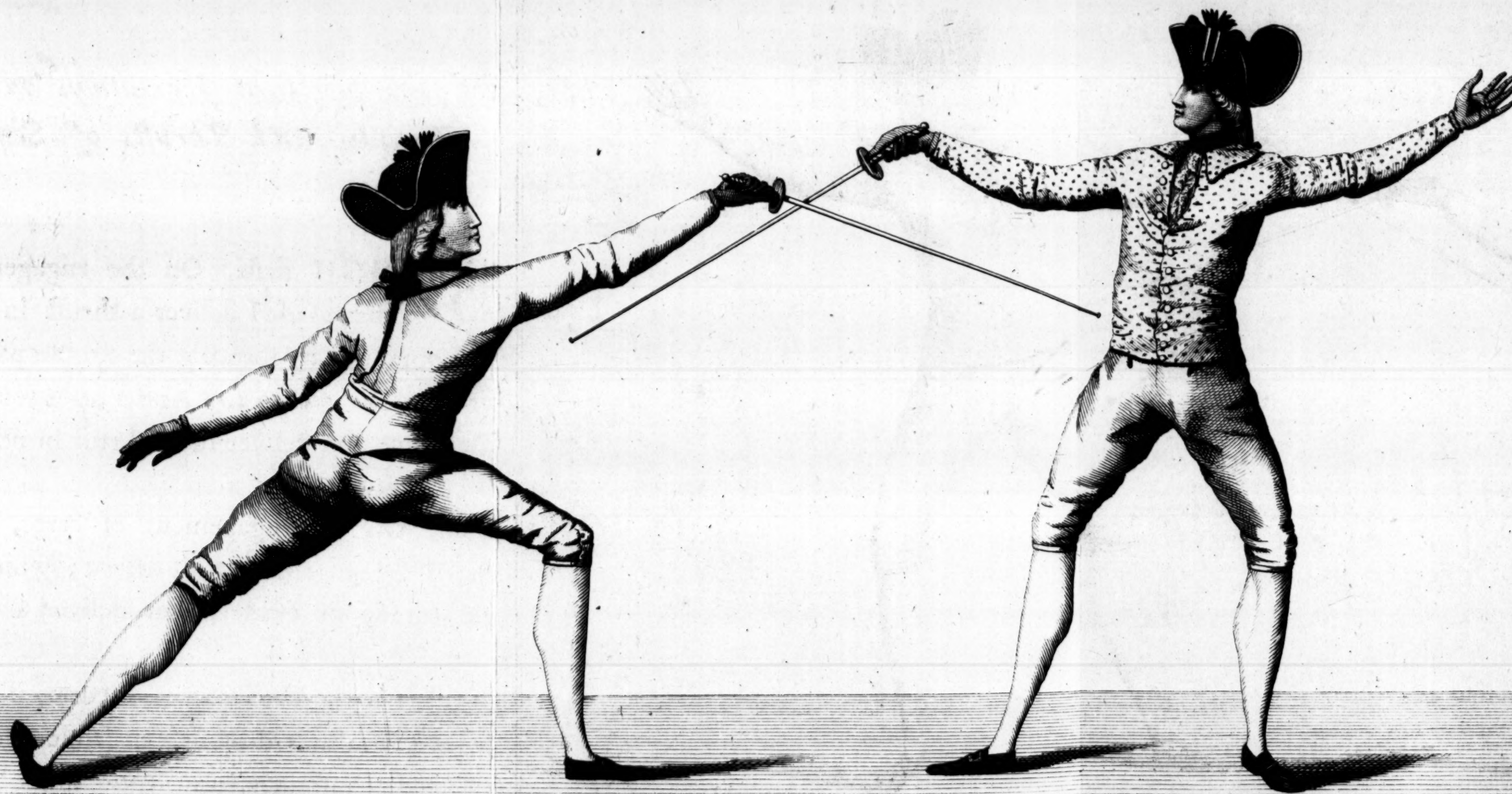
*Of the practical Variations on the Round Parades and Thrusts of Semicircle and Octave.*

**B**RANCH first. On the engagement of carte or tierce, if I deliver a thrust in seconde, you may oppose it by forming the simple parade of semicircle. *See plate 14.*—And, as I recover, counter disengage, and deliver me a thrust in octave. *See lesson 6. part 2.*

2d. On the engagement of carte, I will counter disengage and thrust octave; which oppose by the parade of circle, then deliver a thrust in low carte.

3d. On the engagement of carte, if I counter disengage, you may drop first in semicircle; but missing my blade, instantly form your simple parade in octave, in order to baffle my counter disengagements.





J. M. Arthur del. ad viv.

J. Newton sculp.

*The Parade of Semicircle against the Thrust of Seconde.*







See plate 12. — then make a straight return of the thrust in octave.

4th. On the engagement of carte, counter disengage in semicircle, or to octave; I attempt to parry it, by following your blade with the parade of circle; then double, and thrust octave.

5th. On the engagement of carte, I counter disengage; follow my blade by the circle parade; if I attempt to double, stop me by forming the simple parade of octave, (See plate 12.) and return the thrust thereof.

6th. On the engagement of carte, I will counter disengage; form the parades of semicircle and octave, which answers both movements; then disengage over my arm, as if you intended to thrust low carte; but deceive me by counter disengaging and thrusting octave.

7th. On the engagement of tierce, if I thrust octave or low carte, you may parry it with octave. See plate 12. Then counter disengage, and deliver me a thrust in low carte.

8th. On the engagement of tierce, I counter disengage and thrust low carte; which oppose by



your round parade in octave, and return the thrust thereof.

9th. On the engagement of tierce, I again counter disengage and thrust low carte; which you may baffle by first forming the simple parade of octave, then forming the parade of semicircle quickly after the other;—and as I recover, counter disengage and thrust octave.

10th. On the engagement of tierce, I counter disengage, as if intending to thrust low carte; follow my blade by the round parade in octave; I attempt to double or disengage again; but baffle me by forming your simple parade of semicircle; then, as I recover, disengage over the arm, and deliver me the thrust in octave.

11th. On the engagement of tierce, you may counter disengage, as if intending to thrust low carte; I follow your blade by the round parade in octave; disengage again, and if you find that I will oppose it by semicircle, nimbly disengage the last time, and thrust octave.

12th. On the engagement of tierce, I counter disengage;—answer both my movements by the simple parade



parade of octave and semicircle; and if I attempt to make you lose the feel of my blade, by again counter disengaging, follow it by the round parade of octave, then you may either return a straight thrust in octave, or counter disengage as I recover, and deliver a thrust in low carte.

Remark. The above are the most essential practical variations on the round parades and counter disengagements of semicircle and octave, to be used in assaults, when your adversary uses his low parades.



**LESSON XI.***Of the practical Variations on the Round Parades and Thrusts of Prime and Seconde.*

**B**RANCH first. On the engagement of tierce, advance within measure, forcing upon my blade. —If I use the simple parade of prime, counter disengage and thrust seconde. *See lesson 7.*

2d. On the engagement of tierce, I advance, force, and counter disengage as above; but baffle my thrust in seconde, by the round parade in prime, (*See lesson 4.*) and return the thrust thereof.

3d. On the engagement of tierce, I again counter disengage as afore said;—answer both my movements, by first dropping in prime, then in seconde, which will parry my counter disengagement; then, as I recover, you may either thrust seconde, or counter disengage, and thrust prime.

4th. On the engagement of tierce, I counter disengage;



engage; follow my blade by the round parade in prime; if I attempt to double or disengage again, stop me by forming your simple parade of seconde.

5th. On the engagement of carte, counter disengage, while I form the parade of seconde, then thrust prime. *See lesson 7. part 2.*

6th. On the engagement of carte, I counter disengage when you drop to seconde; oppose it by forming your round parade of seconde, then return a straight thrust in seconde. Or, if on the same engagement I make a straight thrust in seconde, you may parry it with semicircle, (*See plate 14.*) and return low carte thrust.

7th. On the engagement of carte, I counter disengage; answer my movements, by forming the simple parades of seconde and prime, then counter disengage as I recover, and deliver a thrust in seconde.

8th. On the engagement of carte, counter disengage when I drop to seconde; but if I follow your blade closely, by the counter parade of seconde, then double and thrust seconde.

9th. On the engagement of carte, I counter disengage; follow my blade by the round parade of seconde;



conde; if I attempt to double, baffle me, by forming your simple parade in prime.

10th. On the engagement of carte, I counter disengage and double; follow my blade closely, by forming or doubling the round parade of seconde; then, as I recover, counter disengage and thrust prime, by making a full longe.

11th. On the engagement of carte, I counter disengage; answer my movements by the simple parades of seconde and prime; I cause you to lose the feel of my blade by disengaging again; follow it by the round parade in prime.—Or, in place of this round parade, form your simple parade of seconde, and deliver me a thrust in return.

12th. On the engagement of carte, force upon my blade; if I do not disengage, I will naturally oppose it a little; then drop your point under my wrist, and make a feint, as if you intended to thrust seconde; if I come to parry it with the simple parade of seconde, immediately counter disengage, and deliver your thrust in prime.



## LESSON XII.

### *Of the different Feints.*

**F**EINTS are used in attacks, in order to oblige your adversary to give you some openings, either one way or other. The simple feints *une, deux,* or *one, two,* are performed by two separate disengagements, either from the engagement of *carte* or *tierce*, when your adversary throws his simple parades. If engaged in *carte*, disengage closely to *tierce*, then quickly disengage back to *carte*, delivering the thrust thereof. See part 1. lesson 10.

On the engagement of *tierce*, disengage first to *carte*, then disengage back to *tierce*, delivering the thrust of *carte* over the arm.

Feint *flanconnade*, *carte* inside, is performed on the engagement of *carte*, by binding your adversary's blade a little, as if you intended to thrust *flanconnade*; but deceive him, by thrusting *carte* inside. You may

M

also



also mark this feint, and deliver a thrust over the arm by disengaging.

Feint seconde, carte over the arm, is performed when engaged in tierce, by dropping your point and reversing the nails, as if you meant to thrust seconde; then quickly reverse them upwards, and deliver the thrust of carte over the arm. On the same engagement, you may mark feint seconde, and thrust carte inside, if there is an opening.

Feints *une, deux, trois*, or *one, two, three*, are performed by three separate disengagements, either from the engagement of carte or tierce. On the engagement of carte, mark feint one, two, as above; finding your adversary comes to form his simple parade of carte; then nimbly mark your third disengagement, by thrusting carte over the arm. On the engagement of tierce, disengage three times, and deliver your thrust in carte inside. See *practical variations on feints, lesson 16.*

Please to observe, that these disengagements should be performed nimbly by the motion of the wrist, holding the foil flexible in your hand. See *lesson 9. part. I.*



## LESSON XIII.

*Of the Cuts over the Point, Thrust of the Wrist on recovering, Return of the Wrist, and Return on the Extension, &c.*

**C**UT over the point is performed, when you perceive that your adversary holds his hand low, and his point raised upon guard. To perform it from carte to tierce, your foil should be easy in your hand, and the wrist flexible; then raise your point quickly with the upward motion of your wrist fairly over your adversary's point, without moving your arm from the line of direction; at the same time, forming your extension, deliver your thrust of carte over the arm. If he comes to parry with simple tierce, you may cut over the point again to carte, and deliver the thrust of carte inside.

In the same manner you may execute cuts over the point, from the engagement of tierce, when your



adversary holds his point high. If there is an opportunity of executing these cuts over the point, they answer the purpose of disengagements, and seem more perplexing to your adversary, when he carries a low guard.

The thrust of the wrist is performed, when you perceive your adversary is slow in making a return, after you have made a longe with a thrust. It may in this case be a very safe and successful thrust, if delivered quickly as you recover.—To perform it on the engagement of carte, suppose you thrust carte over the arm, which your adversary naturally parries with simple tierce. Lean with some degree of force upon his blade, and as you recover to guard, deliver him a thrust with the wrist in seconde.

On the same engagement, disengage to carte over the arm; if he parries it with semicircle, and is slow in making a return, you may disengage over his arm, and deliver him a thrust with the wrist as you recover.

In the same manner, you may perform the thrust of the wrist from the engagement of tierce, by disengaging, and thrusting carte inside, which he parries, by



Less. 13. *Of the Cuts over the Point, &c.* 85

by the simple parade of carte; then force a little upon his blade, and deliver him a thrust with the wrist in low carte, as you recover.

The return of the wrist, also the return on the extension, is performed after your adversary makes a full longe with a thrust, which you must make sure to parry so powerfully as to throw his arm out of the line of direction; then with all possible quickness extend your arm, and deliver him a straight thrust in return, before he has time to recover. This movement is very successful after you have parried your adversary's thrust with *octave*. If the extension of the arm is not within reach, form your complete extension of the leg and arm. See plate 8.



## LESSON XIV.

*Of the Appels or Beats with the Foot, Beats on the Blade, and Glizades.*

**T**HIS lesson, with the practical variations thereon, contains, without doubt, the most essential movements in fencing, after having made the necessary progress in all the foregoing lessons; because these appels, beats, and glizades, tend to plant you firm upon guard, to embarrass your adversary, and causes him to give you some openings, in order to facilitate your designs; and they may be performed previous to simple thrusts, feints, or counter disengagements, &c.—An appel or beat with the foot is performed either on the engagement of carte or tierce, within or without measure, by suddenly raising and letting fall the right foot, with a beat on the same spot; taking care to balance your body, and keep a good position on guard.

The



The beat on the blade is performed by abruptly touching your adversary's blade, so as to startle him, and get openings to thrust.—If he resists the beat, instantaneously disengage, and thrust home. If he comes to use a simple parade, mark feint one, two; or if he uses a round parade, counter disengage or double.

Glizades are performed, by slightly gliding your blade along your adversary's, at the same time forming either the extension of the arm, or the complete extension; managing and restraining your body so as to be aware of his thrusts, and to make sure of your own.

If you are engaged in carte out of measure, a quick advance, with a glizade, must infallibly give you some openings, either to mark feints or otherwise.—*See practical variations, lesson 19.*

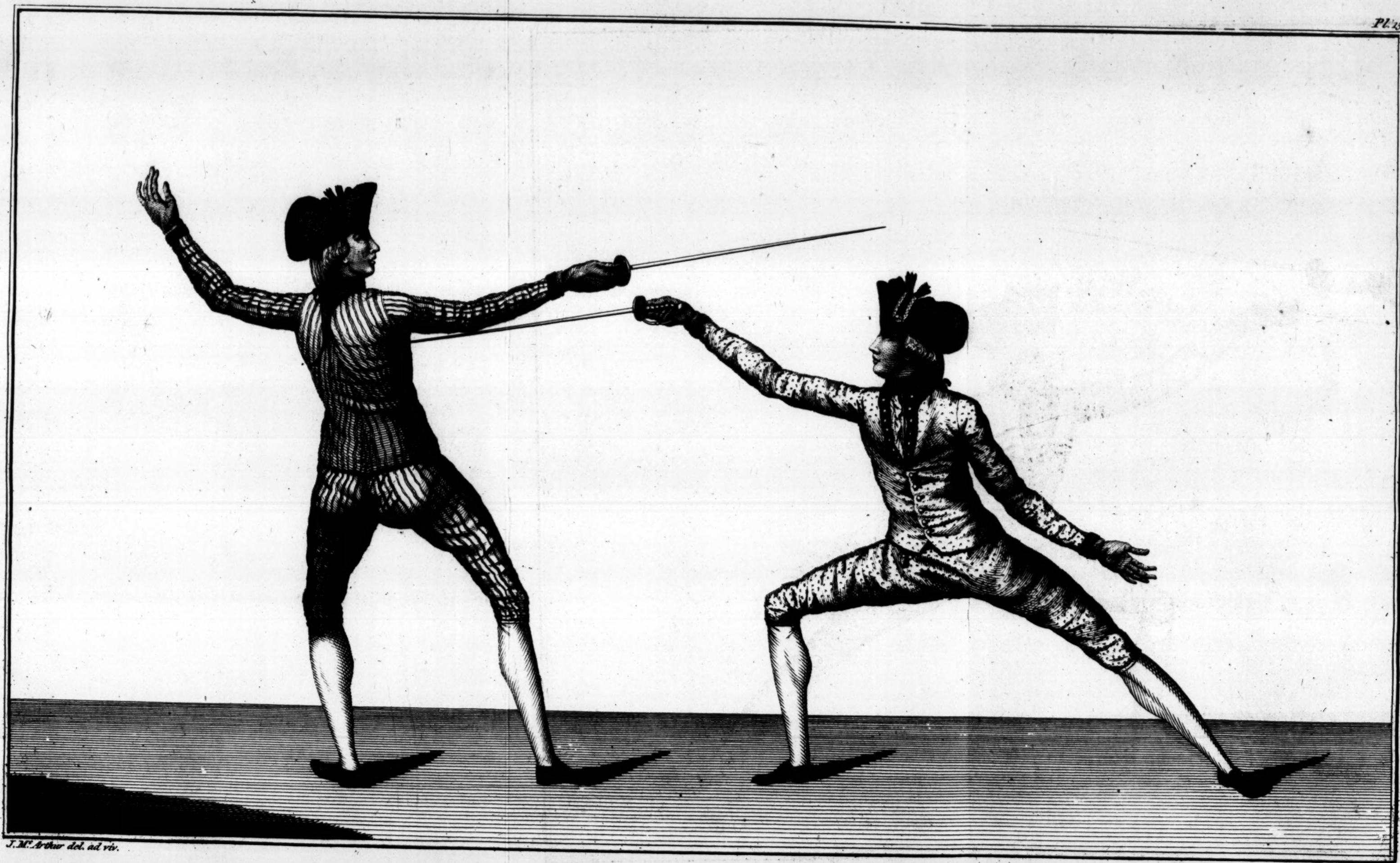


**LESSON XV.***Of the Time Thrust, and practical Variations thereon.*

**T**HE time thrust is performed by instantaneously seizing the time, when you find that your adversary is awkward and dilatory in his guards, parades, feints, and thrusts. Formerly this thrust was looked upon as hazardous to attempt in serious affairs, and only used as an ornamental thrust in the exercise of lessons with foils: but now it is universally introduced into academies or schools for fencing; and practised in common with the other useful thrusts.

I must confess, that to execute this thrust with nicety, requires a quick eye, a susceptible hand, a volatile movement, and just position. But when these requisites are attained or attended to, there can be no more hazard or difficulty in putting this excellent thrust





J. M. Arthur del. ad viv.

J. Norton sculp.

*Time thrust upon your Adversary's Disengaging to Pierce!*



100



thrust in certain execution, than any other used in fencing.

If in attempting to deliver this thrust, when an opportunity offers, you cover yourself well, by forming a gradual and strong opposition to your adversary's blade; you can be in no danger of exposing yourself to an interchanged thrust. It is from the erroneous principles generally taught by masters, that danger may seem to arise in executing the time thrust, and not from the thrust itself, which is founded upon the most easy and simple principles in nature, and is liable to many practical variations; the most useful are as follows:

Branch 1st. On the engagement of *carte*, suppose that I will in an aukward manner disengage to tierce; that instant quickly disengage also contrarily, (that is to *carte*,) and push home. See plate 15.

2d. On the engagement of tierce, I disengage to *carte*; then disengage contrarily, and thrust home *carte* over the arm.

3d. On the engagement of *carte*, when you find that I hold my hand too low upon guard, and deviate



from the guard rules; seize the opening by pushing carte straight home.

4th. On the engagement of tierce, having the like opportunity; deliver the thrust of carte over the arm straight home.

5th. On the engagement of carte, if I mark feints one, two, and make my disengagements wide; seize the time, and push straight home. This may be also executed when on the engagement of tierce.

6th. On the engagement of carte, I disengage, and attempt to disarm you, by beating your blade in tierce; then disengage contrarily, and deliver a thrust in carte.

7th. On the engagement of carte, if I lean heavy, and press upon your blade, instantly disengage, and deliver me a thrust in carte over the arm; adverting to cover yourself well.

8th. On the engagement of carte, retreat; and if your adversary upon advancing should disengage, and force upon your blade, disengage also, and push carte inside.

9th. On the engagement of carte, disengage, as if going to push carte over the arm; I oppose it by my round



round parade in carte, making a wide circle; then push carte straight home, taking care to form a powerful opposition against my blade.

10th. On the engagement of tierce; if upon your disengaging I should form my round parade in tierce, then push carte over the arm.

11th. On the engagement of carte, I drop my point under your wrist, and thrust low carte; oppose it by forming your opposition strongly in octave; and at the same time yielding forward on your extension; you will not only parry my thrust, but also touch me. *See plate 8.*

N. B. This may be termed *a return on the extension* after the parade of octave. Or with greater propriety, it may be termed *a time thrust on the extension*, as it almost comprehends the same moment of time.

12th. On the engagement of carte, I make the movement of a cut over your point; upon this motion nimbly disengage contrarily; that is, to carte inside, and deliver me the thrust thereof. Or, on this engagement, you may, upon my motion to cut over the point, deliver me the time thrust in carte over the arm. *See plate 17.*



## LESSON XVI.

*Of the practical Variations on the different Feints.*

**BRANCH 1st.** On the engagement of carte, mark feint one, two, thrust carte inside. See *lesson 12.*

2d. On the engagement of tierce, mark feint one, two, and thrust carte over the arm.

3d. On the engagement of carte, mark a feint over the arm, and thrust low carte.

4th. On the same engagement, mark feint over the arm, reverse the wrist, and thrust seconde.

5th. On the same engagement, mark the feint in flannonnade, and thrust carte inside.

6th. On the same engagement, mark feint flannonnade; disengage, and thrust carte over the arm.

7th. On the same engagement, mark feint one two; and thrust flannonnade.

8th. On



8th. On the engagement of tierce, mark feint seconde, reverse the wrist, and thrust carte over the arm.

9th. On the same engagement, mark feint seconde, thrust carte inside.

10th. On the engagement of carte, in attempting the feint one, two, I baffle it by my round parade in carte; then counter disengage, and deliver me the thrust of carte over the arm.

11th. On the engagement of carte, I baffle your feint, by forming semicircle; then counter disengage, and deliver a thrust in octave.

12th. On the engagement of tierce, I baffle your feints one, two, by my round parade of tierce; then nimbly counter disengage, and thrust carte inside.

13th. On the same engagement, in attempting feint one, two, I baffle you, by my parade in octave; then counter disengage, and thrust low carte.

14th. On the engagement of carte, if I am accustomed to form my simple parades; you may mark feints one, two, three, by three separate disengagements, and thrust carte over the arm. *See lesson 12.*

15th. On



15th. On the engagement of tierce, mark feints one, two, three, and deliver your thrust of carte inside.

16th. On the engagement of carte, mark feints one, two, three, and deliver your thrust in octave, in place of carte over the arm.

17th. On the engagement of tierce, mark feints one, two, three, and deliver your thrust in low carte.

18th. On the engagement of carte, mark feint over the arm, then mark feint seconde; if I come to parry it with semicircle, counter disengage, and thrust seconde.

The above are the most essential practical variations on feints; but it is in the master's option to vary them occasionally.



LESSON XVII.

*Of the practical Variations on the Cuts over the Point, &c.*

**BRANCH** 1st. On the engagement of carte, suppose me as your adversary holding my guard low, and my point high;—make a cut over the point, forming your extension, and thrust carte over the arm. See lesson 13.

2d. On the engagement of carte, cut over the point; if I use a simple parade, disengage, and thrust carte inside.

3d. On the same engagement, cut over the point twice, and thrust carte inside.

4th. On the engagement of tierce, I hold my hand low, and point high; make a cut over the point, and thrust carte inside.

5th. On the engagement of tierce, cut over the



point twice, and deliver the thrust of carte over the arm.

6th. On the engagement of tierce, cut over the point twice, then disengage and thrust carte inside.

7th. On the engagement of carte, cut over the point, mark feints one, two, and thrust carte over the arm.

8th. On the engagement of tierce, cut over the point, then mark feints one, two, and thrust carte inside.

9th. On the engagement of carte, cut over the point; if I take my round parade in carte, instantly counter disengage, and thrust carte over the arm.

10th. On the engagement of tierce, cut over the point; if I use my round parade in tierce, counter disengage, and thrust carte inside.

11th. On the engagement of carte, cut over the point; if I oppose it with a simple parade, disengage under my wrist, and thrust octave.

12th. On the engagement of tierce, cut over the point; if I oppose it with a simple carte, drop your point under my wrist, and thrust low carte.



LESSON XVIII.

*Of the practical Variations on the Thrust of  
the Wrist, and Thrust of Extension.*

**B**RANCH 1st. On the engagement of carte, disengage your blade to tierce, and thrust carte over the arm; if I should form my simple parade in tierce, and am flow in making a return, deliver me a thrust with the wrist in seconde as you recover. *See lesson 13.*

2d. On the engagement of tierce, disengage and thrust carte; if I parry it with simple carte, and am flow in making a return, deliver me a thrust with the wrist in low carte, as you recover.

3d. On the engagement of carte, disengage and thrust carte over the arm; if I parry it with semicircle, and am flow in making a return, disengage over my arm as you recover, and deliver me a thrust in octave.

4th. On the engagement of tierce, disengage and thrust carte inside, or low carte; if I parry it with

O

octave,



octave, disengage over my arm as you recover, and deliver me a thrust in low carte.

5th. On the engagement of carte, disengage and thrust seconde; if I parry it with seconde, counter disengage as you recover, and thrust prime.

6th. On the engagement of tierce, force upon my blade, disengage and thrust low carte; I parry it with prime, (*See plate 18.*) and am flow in making a return; deliver me the thrust in seconde with the wrist as you recover.

7th. On the engagement of carte, force upon my blade, in order to give me an opening; I disengage, and will deliver a thrust over the arm; which you oppose justly and powerfully, by forming the simple parade of tierce; then quickly extend your arm, and deliver me a straight thrust in tierce or in seconde, before I can recover. *See lesson 13. concerning the return of the wrist.*

8th. On the engagement of tierce, force upon my blade, which will oblige me to thrust carte inside; throw it well off, by powerfully forming your parade in carte; then with the extension of the arm, deliver me a straight thrust in carte, before I have time to recover.

9th. On



9th. On the engagement of carte, give me some openings; if I mark the feints one, two, and thrust, form your counter parade in carte; then deliver me a quick return with the wrist in low carte, by forming the complete extension.

10th. On the engagement of tierce, in like manner give me some openings; if I mark feints one, two, and thrust, form your round parade in tierce, and on the extension deliver me a thrust in seconde.

11th. On the engagement of carte, if I execute low feints and thrust, you should use the circle parade, and return me a straight thrust on the extension before I can recover.

12th. On the engagement of tierce, if I make feints and thrust low; oppose them by the simple or round parade in octave, forming well the opposition, and directing the point to my body, which will at the same time touch me. Or at any rate, you must inevitably touch me by the extension, if your arm and parade are justly directed and formed. *See plate 8.*

This is certainly the best return in fencing, as I have formerly observed; for it comprehends the act of parrying and thrusting at the same moment.



LESSON XIX.

*Of the practical Variations on Appels, Beats  
on the Blade, and Glizades.*

**B**RANCH 1st. On the engagement of carte, make an appel, or beat with the right foot, at the same time beating abruptly on my blade, which will give you an opening to thrust carte straight home.

2d. On the engagement of carte, make an appel, beat my blade, then disengage, and thrust carte over the arm.

3d. On the engagement of tierce, make an appel, beat my blade, and thrust tierce or carte over the arm.

4th. On the engagement of tierce, make an appel, beat my blade; then disengage and deliver a thrust in carte inside.

5th. On the engagement of carte, make an appel, disengage, and beat my blade in tierce; and if there  
is



is an opening in tierce, seize it, and deliver me a straight thrust.

6th. On the engagement of carte, make an appel, disengage to tierce, and beat my blade; then disengage again, and thrust carte inside.

7th. On the engagement of tierce, make your appel, disengage to carte by beating my blade, and thrust carte inside.

8th. On the engagement of carte, make your appel, mark the feints one, two, and thrust carte inside.

9th. On the engagement of carte, disengage and beat my blade, then mark feints one, two, and thrust carte over the arm.

10th. On the engagement of carte, make a glizade along my blade, forming your extension; if I do not cover myself, deliver me a straight thrust in carte.

11th. On the engagement of tierce, perform a glizade along my blade, with the extension; if I do not cover myself, deliver a straight thrust in carte over the arm.

12th. On the engagement of carte, make a glizade, drop your point, and deliver me a thrust in low carte.

13th. On the engagement of tierce, perform a glizade,



zade, drop your point under my wrist, and deliver a thrust in octave.

14th. On the engagement of carte, make an appel and glizade, at the same time disengage to tierce; if I use a round parade, disengage again, and deliver me the thrust over the arm.

15th. On the engagement of tierce, make an appel and glizade, disengage to carte inside; if I take the round parade in tierce, then disengage a second time, and thrust carte inside.

16th. On the engagement of carte, perform an appel and glizade, mark feints one, two, and thrust carte inside.

17th. On the engagement of carte, perform an appel and glizade, then mark feints one, two, and deliver your thrust in low carte.

18th. On the engagement of tierce, perform an appel and glizade, mark feints one, two, and thrust octave.

Remark. Besides the above variations on appels and glizades, the learner may execute the various movements in the different branches of lessons 16 and 17.—always beginning these movements with an appel and glizade, or with a glizade alone.



LESSON XX.

*General practical Variations on favorite Movements, and alternate Parades, for exercising Proficients.*

**B**RANCH 1st. On the engagement of carte, mark feint one, two, and thrust carte inside.

2d. On the engagement of carte, mark feint one, two, three, and thrust carte over the arm.

3d. On the engagement of carte, mark feint flannade, and thrust carte inside.

4th. On the engagement of tierce, mark feint one, two, and thrust carte over the arm.

5th. On the engagement of tierce, mark feint one, two, three, and thrust carte inside.

6th. On the engagement of tierce, mark feint seconde, and thrust carte over the arm.

7th. On the engagement of carte, I disengage and thrust ;



thrust; which parry with your round parade of carte, and deliver me a straight thrust in return.

8th. On the engagement of carte, you disengage and thrust carte over my arm; which I parry with my round parade, and will deliver you a disengaged thrust over the arm; which throw off by your round parade of carte, and quickly deliver me the straight thrust of carte inside.

9th. On the engagement of tierce, I will disengage and thrust; which parry with your round parade of tierce, and return me a straight thrust in seconde.

10th. On the engagement of tierce, you disengage and thrust carte inside; which I will parry with my round parade of tierce, and as you recover will disengage and thrust; throw it off by forming your round parade of tierce, then deliver me a thrust in seconde.

11th. On the engagement of carte, disengage, and I will form my round parade of carte; then drop under my wrist, and deliver me the thrust in low carte.

12th. On the engagement of tierce, disengage, and I will oppose it by forming the round parade of tierce; then



then drop under my wrist, and deliver me the thrust of octave.

13th. On the engagement of carte, make an appel and glizade, disengage your point, and thrust carte over the arm.

14th. On the engagement of tierce, make an appel and glizade, and thrust carte inside.

15th. On the engagement of carte, I lean heavy on your blade; that instant disengage, and thrust carte over the arm.

16th. On the engagement of tierce, I press or lean heavy on your blade; that instant disengage, and thrust carte inside.

17th. On the engagement of carte, I make a wide disengagement to tierce; that instant you should disengage contrarily, and thrust carte inside.

18th. On the engagement of tierce, I disengage widely; that instant disengage your point contrarily, and deliver me the thrust of carte over the arm.

19th. On the engagement of carte, oppose my correspondent motions by forming your round parade of carte, and parade of semicircle, then deliver me a thrust in low carte.



N. B. In order to avoid prolixity, I have mentioned *correspondent motions*, in this and the following branches; which proficients can easily comprehend: but by way of example, my correspondent motions to your round parade of carte, and parade of semicircle, as directed in the above branch, is, first, a disengagement to tierce, and instantly after I drop my point to low carte.

20th. On the engagement of carte, perform your correspondent motions to my round parade of carte, and parade of semicircle; I will then deliver you a straight thrust, which parry with semicircle, then disengage and return me the thrust of octave.

21st. On the engagement of carte, repeat the movements in branch 20th, except the return of the last thrust; and in place thereof, deliver me, as I recover, the straight thrust of carte inside.

22d. On the engagement of tierce, oppose my correspondent motions by forming your round parade of tierce, and simple parade of octave, then yield forward on the extension, and push octave.

23d. On the engagement of tierce, perform your correspondent motions while I form my round parade



rade of tierce, and simple parade of octave; then I will return octave on the extension; but quickly parry it with your parade in octave, then disengage, and return me the thrust of low carte.

24th. On the engagement of tierce, repeat all the movements of branch 23d, except the return of the last thrust in low carte; and in place of which, deliver me a thrust in seconde.

25th. On the engagement of carte, oppose my correspondent motions with your round parade in carte, and simple parade of tierce, then return me a thrust in seconde.

26th. On the engagement of carte, perform your correspondent motions while I form my round parade of carte, and simple parade of tierce, then I shall return the thrust in seconde; but throw it off with your parade of octave, and deliver me that thrust in return.

27th. On the engagement of tierce, oppose my correspondent motions by forming your round parade of tierce, and simple parade of carte, then deliver me the straight thrust of carte inside.

28th. On the engagement of tierce, reverse the



movements of branch 27th, by your performing the correspondent motions, &c. then parry my thrust by your round parade of carte, disengage, and deliver me the thrust of carte over the arm.

29th. On the engagement of carte, oppose my correspondent motions by forming your simple parades of semicircle and octave, and deliver me the straight returned thrust in octave.

30th. On the engagement of carte, reverse the movements of branch 29th, by your performing the correspondent motions, &c. then parry my thrust with octave, disengage, and return me a thrust in low carte.

31st. On the engagement of tierce, oppose my correspondent motions with your simple parades of octave and semicircle, then disengage, and deliver me a thrust in octave.

32d. On the engagement of tierce, reverse the movements of branch 31st, by your performing the correspondent motions, &c. then parry my thrust with octave, and return me the straight thrust thereof.

33d. On the engagement of carte, oppose my correspondent motions by forming your simple parades of semicircle and tierce, then disengage, and thrust carte inside.



34th. On the engagement of carte, reverse the movements in branch 33d, then parry my thrust, and make a return.

35th. On the engagement of tierce, oppose my correspondent motions by forming your simple parades of octave and carte, then disengage, and deliver me the thrust of carte over the arm.

36th. On the engagement of tierce, reverse the movements in branch 35th, then parry my thrust, and make me a return.

37th. On the engagement of carte, oppose my correspondent motions by forming your circle parade and simple octave, and return me the thrust in octave.

38th. On the engagement of carte, reverse the movements in branch 37th, then parry my thrust, and make a natural return.

39th. On the engagement of tierce, oppose my correspondent motions by forming your round parade of octave, and simple parade of semicircle, then deliver me a thrust in low carte.

40th. On the same engagement, reverse the movements in branch 39th, then parry my thrust, and deliver me one in return.

41st. On



movements of branch 27th, by your performing the correspondent motions, &c. then parry my thrust by your round parade of carte, disengage, and deliver me the thrust of carte over the arm.

29th. On the engagement of carte, oppose my correspondent motions by forming your simple parades of semicircle and octave, and deliver me the straight returned thrust in octave.

30th. On the engagement of carte, reverse the movements of branch 29th, by your performing the correspondent motions, &c. then parry my thrust with octave, disengage, and return me a thrust in low carte.

31st. On the engagement of tierce, oppose my correspondent motions with your simple parades of octave and semicircle, then disengage, and deliver me a thrust in octave.

32d. On the engagement of tierce, reverse the movements of branch 31st, by your performing the correspondent motions, &c. then parry my thrust with octave, and return me the straight thrust thereof.

33d. On the engagement of carte, oppose my correspondent motions by forming your simple parades of semicircle and tierce, then disengage, and thrust carte inside.



Leff. 20. *Variations on favorite Movements, &c.* 109

34th. On the engagement of carte, reverse the movements in branch 33d, then parry my thrust, and make a return.

35th. On the engagement of tierce, oppose my correspondent motions by forming your simple parades of octave and carte, then disengage, and deliver me the thrust of carte over the arm.

36th. On the engagement of tierce, reverse the movements in branch 35th, then parry my thrust, and make me a return.

37th. On the engagement of carte, oppose my correspondent motions by forming your circle parade and simple octave, and return me the thrust in octave.

38th. On the engagement of carte, reverse the movements in branch 37th, then parry my thrust, and make a natural return.

39th. On the engagement of tierce, oppose my correspondent motions by forming your round parade of octave, and simple parade of semicircle, then deliver me a thrust in low carte.

40th. On the same engagement, reverse the movements in branch 39th, then parry my thrust, and deliver me one in return.

41st. On



41st. On the engagement of carte, oppose my correspondent motions by forming your circle parade, and simple parade of tierce, then deliver me a thrust in seconde.

42d. On the same engagement, reverse the movements in branch 41st, then parry my thrust, and make a return.

43d. On the engagement of tierce, oppose my correspondent motions by forming your round parade of octave, and simple parade of carte, then disengage, and return me the thrust of carte over the arm.

44th. On the same engagement, reverse the movements in branch 43d, then parry my thrust, and deliver me one in return.

45th. On the engagement of carte, oppose my correspondent motions by doubling your round parade of carte, then deliver me a straight returned thrust.

46th. On the engagement of tierce, oppose my correspondent motions by doubling your round parade of tierce, then disengage, and thrust carte inside.

47th. On the engagement of carte, oppose my correspondent motions by your round parade of carte, simple parades of semicircle and tierce, then deliver me a returned thrust in seconde.

48th. On



Less. 20. *Variations on favorite Movements, &c.* III

48th. On the same engagement, reverse the movements in branch 47th, then parry my thrust, and deliver me one in return.

49th. On the engagement of tierce, oppose my correspondent motions with your round parade of tierce, simple parades of octave and carte, then deliver me the thrust of carte inside.

50th. On the same engagement, reverse the movements in branch 49th, then parry my thrust, and make a return.

51st. On the engagement of carte, oppose my correspondent motions with your round parade of carte, simple parades of semicircle and octave, then deliver me a thrust in octave.

52d. On the engagement of tierce, oppose my correspondent motions by forming your round parade of tierce, simple parades of octave and semicircle, then deliver me a thrust in low carte.

53d. On the engagement of carte, oppose my correspondent motions with your round parade of carte, and the circle parade, then deliver me your most natural thrust in return.

54th. On the engagement of tierce, oppose my  
corre-



correspondent motions with your round parades of tierce and octave, then deliver me a natural thrust in return.

In order to facilitate your improvement, and for the more speedy attaining execution, together with justness in your parades, thrusts, and other movements; you should frequently exercise the practical variations with a person who has made similar progress, by executing against him all the feints, counter disengagements, and thrusts of the practical lessons, while he is firmly planted upon guard defensively, making use of the various parades as occasion may require, or his judgment dictate.

In return, he may exercise these practical movements against you, while upon guard, endeavouring to oppose them by just and natural parades.—This must mutually improve, as there can be no dread of a return of any thrust from each other. It is absolutely necessary to be able to execute the essential practical variations with justness and dexterity, before you attempt to fence loose, otherwise you will be liable to fall into errors that may obstruct your attaining any degree of eminency in the art.



PART III.

OF

ASSAULTS AND ATTACKS IN GENERAL.



Part II

THE

PART II

THE

THE

THE

THE

THE

THE



Previous to engaging in assault, it is an essential  
to make the following observations.

## PART III.

OF

### ASSAULTS AND ATTACKS IN GENERAL;

CONTAINING

*Some useful Observations on the Time Thrust; the most advantageous Manner of Attacking an Adversary, either out of Measure, or in Measure. Also, Rules and Observations in single Combat; the Properties of a serviceable Sword; and the most eligible Method of Disarming an Adversary in fencing with a Foil; or, in serious Affairs, with a Sword.*

**A**N assault with foils, is in imitation of a single combat with swords, where you execute against your adversary all the feints, thrusts, and parades of the foregoing lessons,—endeavouring to embrace every advantage and opportunity to embarrass and deceive him, in order to render your thrusts and parades effectual.—But,



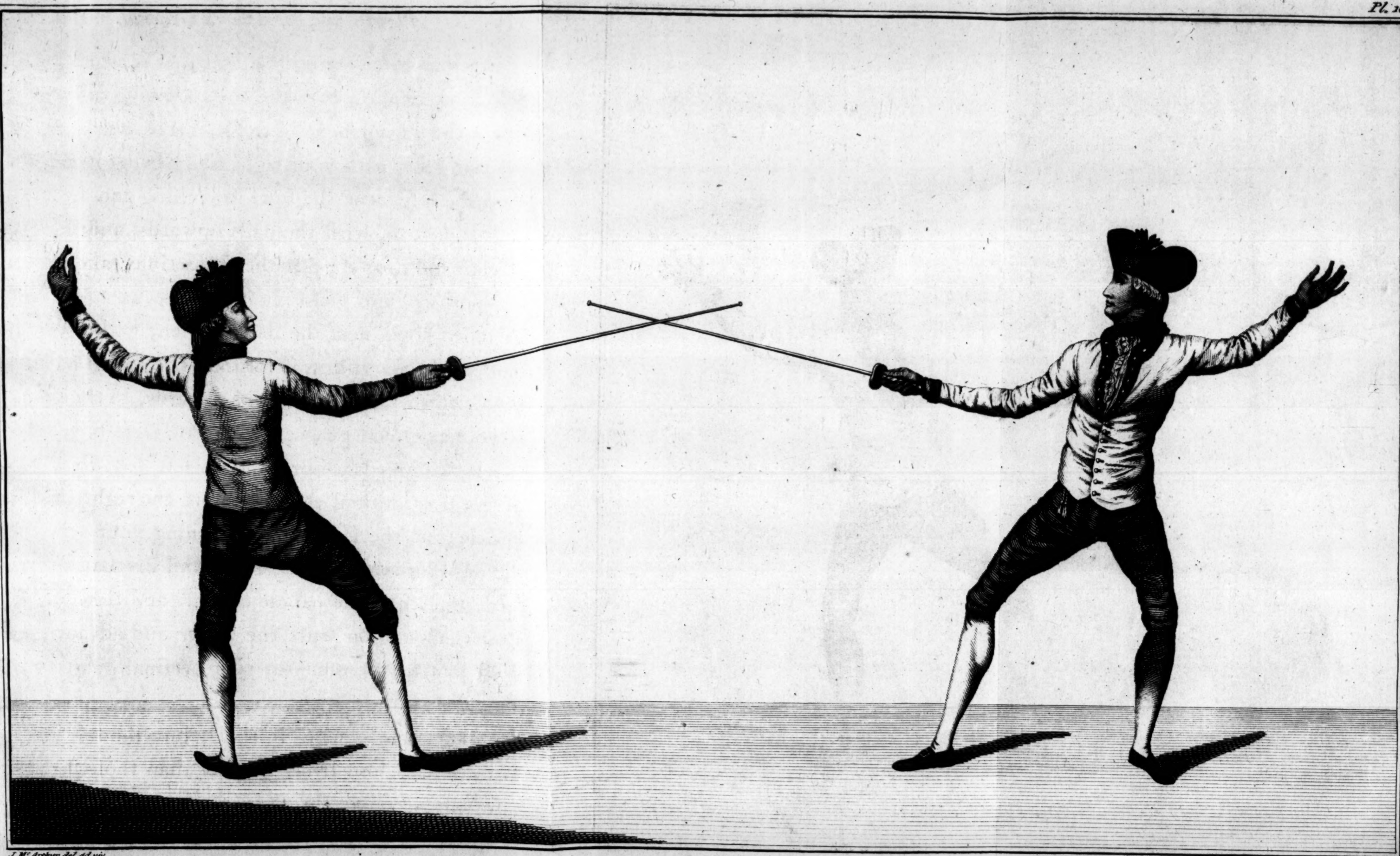
Previous to engaging in assaults, it is an established rule in academies, to make the following salute.

On the engagement of tierce, make two quick appels, or beats with your right foot; bring it close behind the left, near the buckle; raising and stretching your right arm, with the nails upwards, and the point of your foil drop'd;—at the same time take off your hat with a grace, and hold it in your left hand, stretched down near the flank; then, with a circular motion of the wrist, as if forming the round parade of tierce, throw your left foot backwards, to the distance of your common guard, raising your left hand, make other two appels;—bring your left foot forward to the former position, that is, before the right, near the buckle; at the same time stretching your arm, with the nails upwards as before. And in that position, form gracefully the parade of carte and tierce; make a circular motion with the wrist, and advance your right foot with vivacity to your original guard, at the same time covering your head.

All the movements in this salute should be performed in a more lively manner than those in the salute previous to thrusting carte and tierce, (See

part





J. M. Arthur del. ad. viv.

J. Newton sculp.

*The Guards upon joining Blades for an Assault.*







*part 2. lesson 1.*); and please to observe, that these movements should keep exactly the same time with your adversary's.

When you first enter upon the assault, you may engage your adversary's blade out of measure in carte, as being easier than the other engagement for executing your different movements. *See plate 16.* Assume a bold air, and steady position. Steadily fix your eyes to those of your adversary, so that he may not penetrate into your designs, and withal advert to keep your proper distance and measure.

It is a most essential point in assaults, to know exactly the distance and measure; and for that purpose you must observe the height of your adversary, and length of his foil, and make the necessary allowances accordingly.

Please to observe, never to fence in assaults with short foils, but have them always of a proper length, measuring from one extremity to the other three feet two inches; which will enable you to keep a regular distance, and execute your movements with more justness and dexterity; besides, it will in some degree prevent



prevent you from contracting the erroneous habits you might be liable to imbibe, by fencing with short foils.

If your adversary is a tall person, it is prudent to engage out of measure, and allow him to make the first attack, that you may know the extent of his longe, &c.—When intending to attack him, you must execute your feints nimbly; advancing, in order to gain your measure, and deliver him the intended thrust.

You should always indeed avoid making the first attack against any adversary, skilled or not, in fencing, let his stature be high or low; for you will find it more to your advantage, to act for some time at first on the defensive; always varying your parade, in order to embarrass him, and put him to a stand how to act. By these means, you will at once perceive his favourite feints and thrusts, and his general method of attacking.

On the engagement of carte, if your adversary advances to gain his measure, you may give him an opening to thrust carte over the arm, by forcing a little upon his blade, which perhaps will oblige him



to disengage and thrust carte over the arm ; parry it strongly with simple tierce, and deliver in return the thrust of seconde.

On the same engagement, if he attacks you, by performing feints one, two, or feints one, two, three, use your round parade in carte ; or you may baffle his feints by the simple parade of semicircle. If he counter disengages when you form semicircle, I would advise you immediately to take octave parade, and return the thrust thereof. This parade, on the engagement of carte, I think preferable to the circle parade in baffling a counter disengagement, particularly when your adversary is within measure ; for, unless you have made great proficiency in fencing, it is almost impracticable to follow his blade by the circle parade, so as to parry his counter disengagement, if executed quickly.

On the same engagement, if he makes frequent disengagements with a view to get openings, and know the parades you seem most inclinable to use, you should seldom or never answer them, by forming any parade ; but, stand firm and easy upon guard, and do not appear hurried or embarrassed by any small feints

or

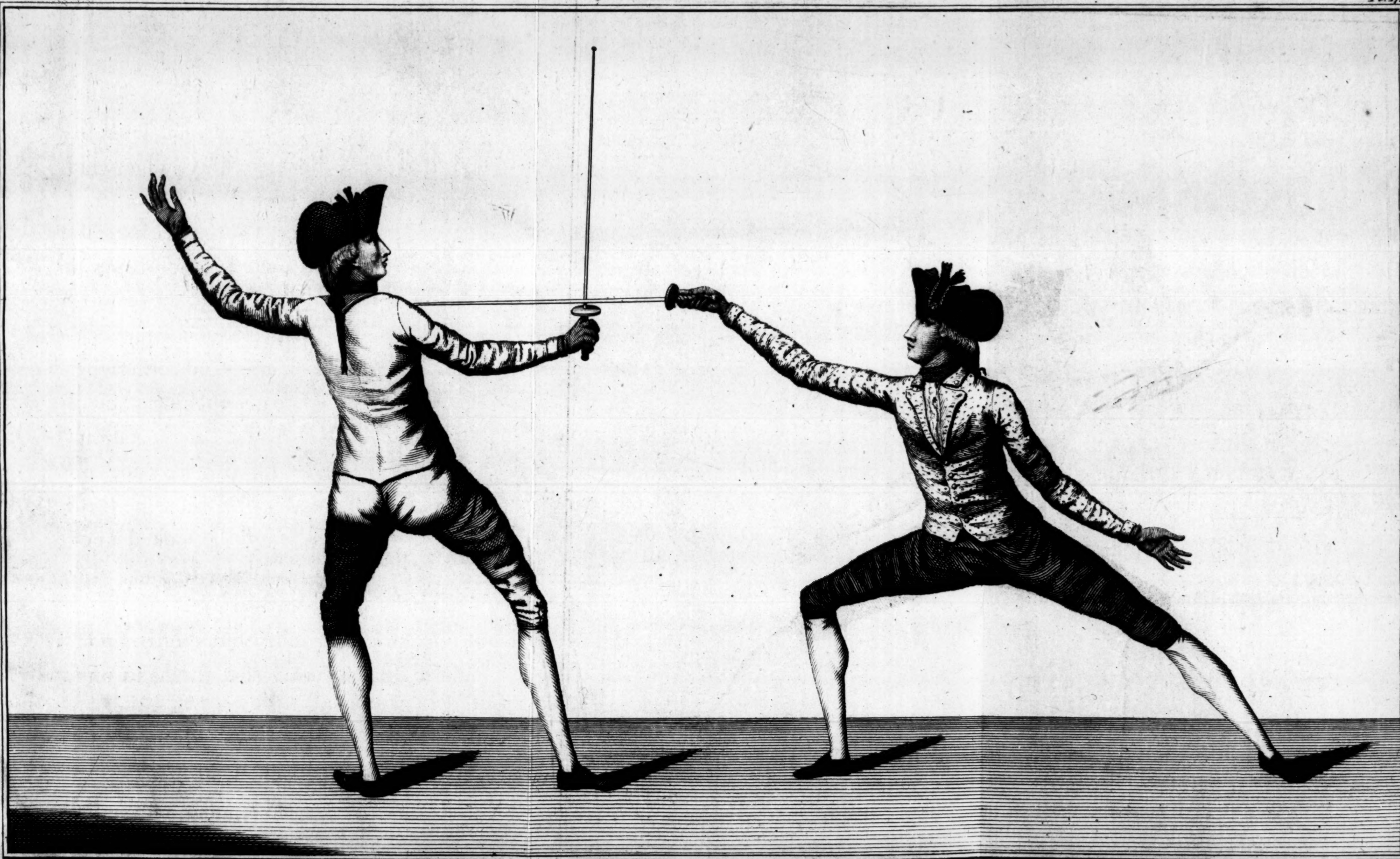


or disengagements he may perform. If you do answer his feints, beats, and disengagements, let it be in such manner, that he cannot possibly judge what parade you seem inclinable to prefer. This you may effect, by alternately changing your parades; sometimes using simple tierce and carte; other times using the round parade in carte, semicircle, &c.

If your adversary makes frequent practice of disengaging, beating your blade, and otherwise embarrassing you, with a view to get openings, you may seize the time, and deliver a quick thrust, taking care to cover yourself well, by forming a good opposition against his blade. This is called the time thrust; and if dexterously executed, must be looked upon as one of the finest thrusts in fencing. See part 2. lesson 15. To perform it with any degree of nicety, does not depend upon the eye alone, but mostly upon a kind of feeling or susceptibility that the hand must necessarily have; which practice, and your own judgment alone, will assist you in, or cause you to imbibe; for there can be no proper rules laid down for attaining this feeling, so necessary in fencing, especially in executing the time thrust.

There



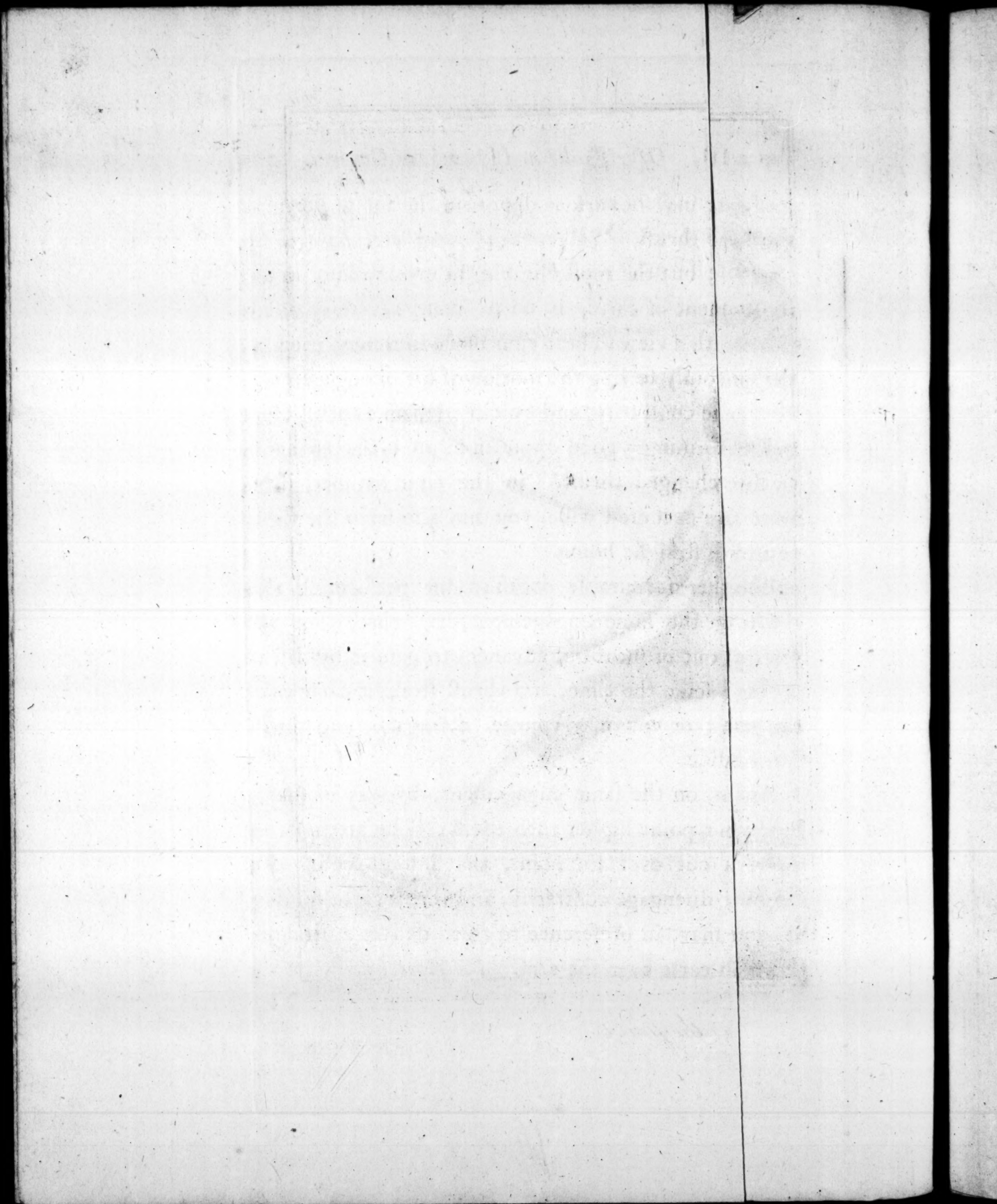


J.M. Arthur del. ad viv.

J. Norton sculp.

*Time thrust in Carte upon an Adversary's motion to cut over the point.*







PART III. *Of Assaults and Attacks in General.* 121

There may be various opportunities for performing the time thrust, (*See practical variations, part 2. lesson 15.*); but the most eligible, in my opinion, on the engagement of carte, is when your adversary disengages with a view to beat your blade in tierce; then instantaneously feeling the motion of his disengagement, disengage contrarily, and quickly deliver a thrust carte inside, forming a good opposition, in order to avoid an interchanged thrust. In the same manner, if his feints are executed wide, you may also seize the time, and push straight home.

Another favourable occasion for performing this thrust on the same engagement, is, when your adversary, out of measure, advances to gain it by disengaging; seize the time, and thrust straight carte over the arm; or you may counter disengage, and thrust carte inside.

Again, on the same engagement, by way of snare, hold your point higher than usual; if he attempts to make a cut over the point, that instant feeling the motion, disengage contrarily, and thrust carte inside; or, you may, in preference to this, deliver a straight thrust in carte over the arm. *See plate 17.*

R

The



The time thrust may be performed with safety on the extension, if your adversary makes a full longe, and is neither sure of his measure, nor covered on his longe.—For example, on the engagement of carte, he disengages over the arm; form your parade of semicircle; he will naturally counter disengage, in order to thrust octave; then instantaneously form your opposition strongly in octave; yield forward on the extension, and fix your point well towards his flank. This, if justly executed, seldom fails in parrying your adversary's thrust, and touching him at the same moment. *See plate 8. also lesson 7. part 1. and lesson 15. part 2.*

The time thrust is liable to similar variations on the engagement of tierce; of which I shall speak a little, when I come to treat of that engagement in assaults.

When you engage in the assault, be not too eager in making your thrusts or returns; as by an over eagerness, young learners for the most part contract a bad custom of returning their thrusts, by crooking the arm, which is quite erroneous. Always observe to form your parades justly, and accustom yourself at first,



first, to make straight returns without disengaging. If your parade is well formed, you must undoubtedly make a good straight thrust in return. If you intend to return a thrust by disengaging, you should perform it the moment your adversary is recovering; it must proceed nimbly from the motion of the wrist, and not by crooking the arm. *See lesson 9. part I. concerning disengagements.*

The distance of your guard should never exceed two measured feet; as by a wide guard, you keep your adversary at too great distance, and have not that necessary command of poizing your body back far enough when he advances, and makes a full longe. Neither can you retreat, or make returns with necessary quickness. And besides, the lower part of your body is more exposed than it would be on a proper medium guard.

If you engage the blade in carte, cover your inside a little, so as to have nothing to fear from a straight thrust on that engagement. In like manner, if you are engaged in tierce, cover your outside, to prevent straight thrusts on that engagement.

If on the engagement of carte, you are inclined to

or

R 2

attack



attack your adversary, disengage dexterously outside and inside, by forming your extension, as if intending to thrust. If it does not give you openings, you may expect to discover the parades he will use. If he uses his simple parades, you will easily deceive him, by marking feints one, two, or feints one, two, three. But if your adversary is skilful, and uses his round parades variously; you must endeavour to embarrass him by appels, extensions, glizades, beatings of the blade, counter disengagements, &c. *See practical lessons in part 2.*

The most advantageous method of attacking such an adversary on the engagement of carte, I shall briefly describe in the few following examples.

1st. On the engagement of carte, being within measure, perform an appel and glizade. If he resists your glizade, by forcing on the blade, holding at the same time his wrist low and point high, make a nimble cut over the point, which he will naturally attempt to parry with simple tierce; then quickly disengage and deliver the thrust of carte inside.

2d. On the same engagement, if you are out of measure, make a quick and regular advance in order to



to gain it ; at the same time extending your arm, and forming a glizade along your adversary's blade ; he will, perhaps, resist it, by leaning on your blade ; then disengage to carte over the arm, forming your complete extension ; if he uses the simple parade in tierce, disengage and thrust carte inside ;—but if he uses the round parade in carte, then counter disengage and deliver your thrust.

3d. On the engagement of tierce, if out of measure, advance in like manner with a glizade ; make an appel, and quickly disengage under his wrist, and deliver him a quick thrust in low carte. If he is in time to parry this thrust with semicircle, you must recover quickly, fixing your point well to his body, and forming the parade of semicircle, octave, or the round carte, just according as he thrusts in return ; but if he is slow in making a return, you may safely, on recovering, deliver him a thrust of the wrist.

4th. On the same engagement, if you are within measure, make an appel and glizade, drop to low carte, and form your extension ; if your adversary comes to parry it with semicircle, counter disengage, and deliver a thrust in octave ; if he comes to follow your blade  
with



with the circle parade, you may double, and then thrust octave.

N. B. These two examples may be performed advantageously against an adversary that is very tall in stature.

5th. On the same engagement, having performed a glizade, and marked a feint in low carte; if you find your adversary will answer the movement of your counter disengagement, by first forming semicircle, then octave; in place of fully counter disengaging to octave, you should only half disengage; that is, to the height of his arm; lose a moment of time, till he forms the parade of octave; then deliver your thrust straight carte inside.

This example is very deceiving, when your adversary frequently uses the simple parades of semicircle and octave alternately.

6th. On the same engagement, perform a glizade, and disengage to carte over the arm, raising your hand, and extending the arm; if he takes his round parade, counter disengage, or double, or if he attempts to throw it off by the simple parade of tierce; you may in either case deceive him, and make your thrust



thrust effectual, by dropping your point, and thrusting to his belly or flank, taking always particular care to cover yourself, by making a good opposition on your thrusts.—This last example is also very deceiving, when your adversary forms his high parades as above; and is an advantageous attack against an adversary of a tall stature.

It would render this treatise too tedious, to describe and lay down the various methods of attacking your adversary on the engagement of carte. The six preceding examples, if well executed, I flatter myself, will suffice, equally as well as six hundred. I have, from experience, found the movements contained in these examples to be the most eligible manner of attacking an adversary on this engagement, and the surest method of rendering your intended thrusts effectual. The learner may have recourse to the various practical lessons in *part 2.* which will further assist his taste and judgment in varying his mode of attacking on this engagement.

When you engage your adversary's blade in tierce, I would also advise you to bear his first attacks, acting defensively for some time, in order that you may discover

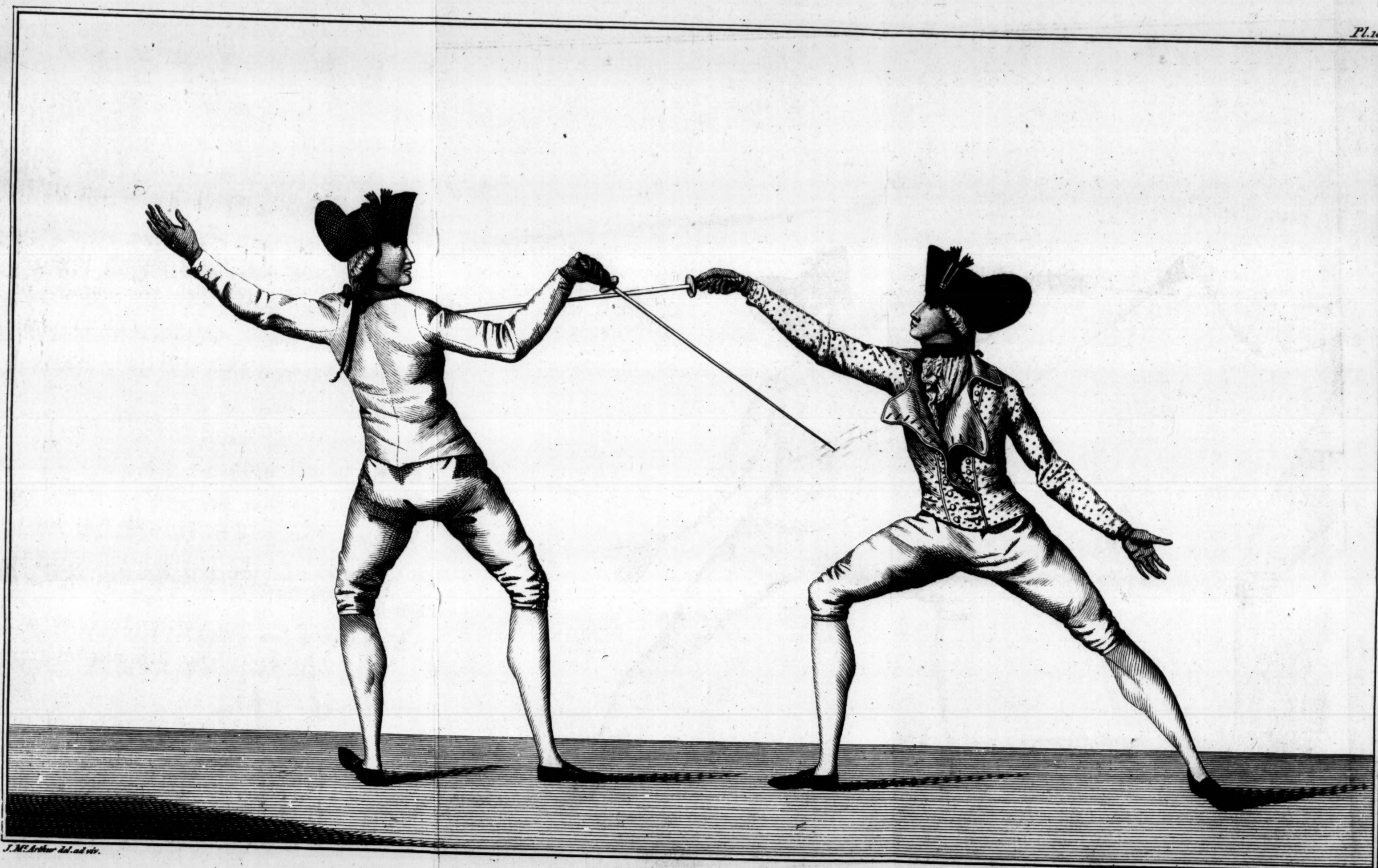


discover what feints or thrusts he inclines to use on that engagement. The round parade in tierce, simple octave, and the round parade of octave, will parry almost every feint and thrust that he can possibly make. On this engagement, you may alternately perform these parades, in order to baffle his disengagements; vary them occasionally with the parades of seconde and semicircle, which will prevent him from knowing what parade you seem most inclinable to use against his intended thrusts.

If a good fencer seems to prefer one parade before another, he may easily be deceived, and frequently touched by a person not near so skilful as himself. Therefore, it is assuredly the best way for a learner to put in practice all the parades, changing them every moment, as occasion requires. He should fly from the high to the low parades, and *vice versa*, so that in the end he will find it no difficult matter to parry every feint and thrust.

For example; on the engagement of tierce, your adversary disengages to carte; follow his blade by the round parade of tierce; he, in order to deceive you, drops his point, and thrusts octave or low carte; so





J. M. Arthur del. ad viv.

J. Horton sculp.

*The Parade of Prime against the force in Tierce or Thrust of Carte over the Arm.*







that dropping to the parade of semicircle and octave, the moment you have missed his blade in the round parade of tierce, will certainly be in time to parry his thrust. Hence you should avoid making your parades too strong or too wide, in case of missing his blade, that you may the more easily recover, and go from the upper to the lower parades.

Again, on the same engagement, he makes a feint in octave, with a view to get an opening in carte; not knowing his design, form your parade in octave, and the moment you lose his blade, bring your hand round to the simple parade of carte, which will intercept his blade in the counter disengagement or intended thrust of carte. You will find it exceedingly useful, to go from the parade of octave to carte; as it baffles a variety of feints and thrusts, that may be attempted on this engagement.

On the same engagement, if your adversary advances within his measure, and forces in a straight thrust, carte over the arm, or in tierce, then raise and bend your arm, forming the parade of prime (*See plate 18.*) and quickly return a straight thrust in prime before he recovers. Or, if you have not opening

S

sufficient,



sufficient, disengage over his arm, and deliver your thrust in seconde.

On the same engagement, if your adversary attacks you by longeing when he is out of measure, you may lay a snare to touch him the moment he makes the longe.—For example, I shall suppose he intends to thrust either octave or low carte, by feints or counter disengagements; then speedily perform your round parade in octave, forming your extension, and powerfully opposing his blade; so that if your point is steadily fixed towards his flank, it will touch him on his longe. You may deceive him in this manner, even though he should attack you in proper measure, by retreating a step backwards out of measure, while he counter disengages and thrusts; at the same time forming your round parade in octave and extension as aforesaid. This is a kind of time thrust on the extension, and may be performed with safety, when attacked out of measure on the engagement of tierce.

On the same engagement, if your adversary makes his feints, or disengages wide, you may seize the time, and deliver him a straight thrust, always taking care to be well covered when you longe.

On



PART III. *Of Assaults and Attacks in General.* 131

On the same engagement, in order to deceive your adversary, retreat a step backwards; if he advances to gain his measure, by disengaging to carte, instantaneously disengage contrarily, and deliver the time thrust of carte over the arm.

On the same engagement, if your adversary forces or beats your blade, keeping his point raised, immediately cut over the point to carte, and thrust; if you find he will parry it with simple carte, cut over the point and disengage; or if he uses his round parade in tierce, you must counter disengage, and deliver your thrust.

Please to observe, never to extend yourself too far on the longe, as it impedes your recovering to guard with necessary quickness.—Always endeavour to recover quickly, and with as much ease as possible, fixing your point to your adversary's body; and forming the most natural parade, in case he should make a quick return.

If engaged with an adversary of a short stature, I would advise you to attack him on the engagement of tierce, as being more advantageous for a number of feints and thrusts, than the engagement of



carte.—Particularly for feint seconde, carte over the arm, &c.

It is also, in my opinion, the most eligible engagement, for a skilful fencer, who can execute the round parades in tierce and octave with facility.—As the thrusts made in return, after forming these parades justly, must be effectual.—Besides, it is the safest engagement for beating your adversary's blade; so as to cause a disarm, or at least some openings.

The most advantageous manner which I have experienced, in attacking any adversary on this engagement, I shall lay down in the few following examples; and the learner's judgement may improve thereon, or make additional variations thereto, as in the different practical lessons.

1st. On the engagement of tierce, being out of measure, advance quickly, forming a glizade along your adversary's blade ; if that does not give you sufficient opening, make an appel, and repeat the glizade, then disengage to carte inside ; but if he comes to parry it with simple carte, disengage again, and thrust carte over the arm ; if he comes to parry it with the round parade in tierce, you must counter disengage,



disengage, and thrust carte inside; but if he comes to take the simple parade in carte against your counter disengagement, you should deceive him by thrusting carte over the arm.

2d. On the same engagement, mark feint seconde, and deliver a thrust over your adversary's arm; or you may make a glizade along his blade, at the same time forming your extension, then quickly deliver him a thrust in octave; or you may deliver the thrust in seconde, by reversing the wrist; but if you find he will oppose it timeously, with the parade in octave or semicircle, you must carefully manage and restrain your body; deliver him a thrust in the first opening you can procure, by counter disengaging, or marking feints.

3d. On the same engagement, if within measure, make an appel and glizade, and disengage to carte, raising well your arm, as if intending to thrust to your adversary's breast. If he takes the simple parade of carte, or the round parade in tierce, quickly drop your point under his wrist, and deliver him a thrust in low carte or octave.

You may occasionally vary the manner of execut-  
ing



ing this thrust, by counter disengaging or doubling, when he uses his round parade; then suddenly drop your point, and thrust low carte or octave. In order to be aware of the above deception, if attempted by your adversary, you must, the moment you lose sight of the blade in the upper parades, follow it by forming the lower ones. The above example will explain the utility of changing from the high to the low parades.

4th. On the same engagement, if you find your adversary inclinable to form his simple parades of octave and semicircle, without ever using a round parade, you may sometimes deceive him in the following manner.—Mark a feint in seconde, which he will naturally offer to parry by simple octave or seconde; then mark another feint, as if you intended to thrust in low carte. But, in place of disengaging completely, you should only half disengage, that is, to the height of his wrist; then suddenly reverse your movement, and thrust seconde or octave, while he is forming his parade of semicircle, or any other simple parade to secure his inside. On the engagement of carte, I have described an example similar to the above.

On



On the engagement of tierce, you may execute a variety of other movements besides the above, by appels, and abrupt beats on your adversary's blade. See *practical variations, part 2.*

Notwithstanding all the variations that the art of fencing is susceptible of; yet it is confined to very few in the real execution of it, in serious affairs. Every one skilled in the art, always adopts some favourite parades, feints, and movements, which he naturally adheres to, and has a natural bias to put in execution upon any emergency.

And though the custom of deciding points of honour by the sword, is not so frequent in this country, as in most foreign parts; yet noblemen, men of fashion, soldiers, and travellers of whatever degree or denomination, find manifold advantages from the cultivation and acquisition of this art, particularly in foreign countries, where the horrid practices of assassinations are frequently committed. Under a predicament of this nature, you must, in self-defence, have recourse to the sensibility or feeling of your hand in all your movements, as being the only safeguard in the dark.

I shall



I shall therefore mention a few of the most material rules and observations that have occurred to me on this subject, either when assaulted in a clandestine manner at night, or when engaged in single combat with any adversary. In support of these observations, I have at different times consulted the opinion of masters and foreigners skilled in the art; who have had their knowledge and judgement on these points, founded on long experience, often put to the test.

First then, when you are assaulted in the dark, and have time to draw your sword in defence, throw yourself on a wide guard, having your point well directed to your adversary's breast. By assuming a fierce and wide guard, he will think you are quite close upon him; then endeavour to feel his weapon, that you may engage it in *carte* or in *tierce*. Having felt his blade, never quit it, but keep constantly following any feints or disengagements he may attempt, by forming your round parades of *carte* and *tierce*, semi-circle, and octave, alternately using them, according to the side engaged upon.

For example; if you feel his blade in *carte*, gently press upon it, that your hand may be the more susceptible



ceptible of his motions to disengage ; and the instant you feel the motion, follow him by the round parade of carte. If you do not feel his blade with that parade, it must be presumed that he has dropped his point under your arm ; therefore, in order to be aware of his thrusting low, after you have formed the round parade of carte, instantly form the simple or round parades of octave ; and by bringing your hand with a circular movement to guard, you will always bring his blade to its former position.

These two round parades will baffle every feint and design that he may attempt to execute against you on this engagement. They should be executed with that dexterity, so as to seem a continuation of one parade ; indeed the courses of the circles formed by each are the same, only with this difference, the point is dropped, and wrist bended, in forming the round parade of octave.

If you should feel your adversary's blade on the engagement of tierce, the rules to be observed in self-defence are nearly similar to those on the other engagement.

For example ; press gently on his blade in tierce,

T

and



and when you feel the motion of his disengagement, quickly form your round parade of tierce and parade of semicircle, (or circle, if necessary) bringing his blade always round to the original position. If you happen to feel the blade with the round parade of tierce only, it is very apt to cause a disarm, by the abrupt continuation of the two parades. These, if quickly executed, will also defend you from every feint or thrust that he may attempt against you on this engagement.

In executing these parades, the body should be well thrown back, and poized upon your left leg. If there is a space of ground to retreat, so much the better; but beware of the ruggedness of the ground, by raising your feet higher than usual on a floor in retreating.

If the scene of action should be confined, and your adversary presses vigorously upon you, with your back forced up to a wall, or any corner, I would recommend you to make use of your simple parades of *seconde and prime* alternately; and when you have parried any of his thrusts forcibly with either of these parades, plunge one in return towards his flank or belly,



PART III. *Of Assaults and Attacks in General.* 139

belly, with the extension of the arm, making the opposition correspond with your parade.

For the more speedy attaining that degree of feeling necessary in the execution of the above useful parades, I would recommend such learners as have made sufficient progress in fencing, to exercise frequently these parades blindfolded in the field, or on any rugged piece of ground, while another scholar takes his proper distance, and uses every feint and stratagem to deceive him.

The small sword, in the hand of a skilful fencer, has upon trial been found to prevail over an adversary armed with a broad sword, cutlass, or cimeter, &c.—For, while he is raising his hand to make a cut or blow at you, he is that moment liable to be run through the body, by a quick straight time-thrust. In like manner, you may always prevail over an adversary armed with a loaded pistol, provided it is presented to you at sword's length, and the opportunity offers of joining your blade thereto. For if he offers to shift sides to level his aim, you can always prevent him with a round parade; so that by keeping your blade joined to his pistol, and feeling his



movements, you are covered securely from his fire. But if he should retreat, with a view to disengage his pistol from your blade, you must advance quickly towards him, endeavouring to keep the feel of his pistol, and deliver him a quick time thrust home. This is a hazardous attack for both parties; but the chance is as two to one in your favour, if you have once joined his pistol with your blade.

Should necessity, or the punctilios of honour, urge you to the field, to meet another in single combat, and that small-sword should be the decisive weapons made choice of, you will find perhaps more difficulties than you are at first aware of.

For though your judgment and skill in fencing may be confessedly superior in every respect to an adversary, when engaged with foils on the *plastron*, yet the erroneous habits he may imbibe or fall into, by an over eagerness in serious affairs, such as delivering thrusts with a crooked arm, forcibly beating down your guards, and frequently delivering random thrusts without being covered, may be the very cause of his prevailing over you: hence arise many fatal mistakes to skillful fencers, in serious affairs, who, too confident



PART III. *Of Assaults and Attacks in General.* 141

confident of their superiority over an adversary, and not aware of the thrusts of chance that he may deliver, often fall victims to inferior skill. Many instances of this nature are daily exhibited on the Continent, where duelling in this manner so much prevails.

In order to be aware of an adversary that delivers his thrusts furiously and with a crooked arm, you must retreat, forming the round parade of carte and simple octave; and if he should continue eagerly advancing upon you, make a quick return on the extension, after you catch him with the parade of octave.

If an adversary should attack you with his left hand, always endeavour to engage him in carte, that will be, on his outside; and it will give you every advantage over him that he can possibly have over you, particularly in attempts to disarm.

In serious affairs few variations are practicable, either on the parades, feints, or thrusts. Every learner should study to execute the two select round parades of carte and tierce in the most just and easy manner, combining and uniting them, as occasion may require,



quire, with any of the select lower parades, flying from one to the other alternately in pursuit of your adversary's blade. These, if well executed, will parry all your adversary's feints and thrusts. When you make attacks upon him, advance to gain your measure with glizades along his blade, beats of the foot, &c.; execute the most simple and natural feints to deceive him in your intended thrusts, quickly recovering to avoid his return. *See practical variations in part 2, and observations interspersed on the mode of attacking in part 3, from which you may select a few of the most favourite feints, thrusts, and other movements, and apply them with judgment in serious affairs.*

of



*Of the Properties of a serviceable Small Sword,  
and of disarming in serious Affairs.*

A SMALL SWORD being the best-adapted side weapon ever invented, either for offensive or defensive movements, and deemed amongst all polite nations an essential part of dress, not only for those who make arms a profession, but also for men of fashion and gentlemen—who, amidst the different characters engaged with in their various pursuits through life, will at times unavoidably be under the disagreeable necessity of curbing the petulant humours, the wanton rudeness, and the savage manners, which they are liable to meet with in their intercourse with mankind—it is therefore necessary for every gentleman who wears a sword, to know the real properties, as well as use, of one most suitable for service. The constituent parts of a sword are the hilt and blade, each part having three divisions,

I

viz.



viz. the hilt is divided into the pommel, the grasp, and the shell; the blade is divided into the fort, the medium, and the foible; or, the shoulder, the middle, and feeble parts.

The hilt of a serviceable sword should measure seven inches from the extremity of the pommel to the shell; that will give it a sufficient grasp, allowing your thumb to be stretched along at the distance of an inch from the shell, while the pommel rests under your wrist. The pommel is the round ball fixed at the extremity of the hilt, by way of counterpoise: the more solid and heavy it is the better; for if it is hollow, it will not act as a sufficient counterpoise. The grasp is generally made to swell gradually in the middle, and to taper off towards the extremes. It should particularly gradually taper towards the pommel, so as to admit your third finger to touch the ball of your thumb, when you hold your sword in its proper position. The shell serves as a guard, as well as an ornament.—A large oval shell, made with strong pierced or open work, is the best adapted for service, as it is apt to entangle your adversary's point in his thrusts, whereby there is a probability of disarming



arming him, if not breaking his blade by the turns of your wrist.

The blade of a proper serviceable sword, for a person of middling stature, should be two feet and seven inches long, when fixed in the hilt; and the length of a sword, from one extreme to the other, should never measure more than three feet and two inches, except it is meant for a person of very tall stature. The generality of gentlemen, in choosing a sword, prefer one with a very long blade, having an idea that it is more serviceable in serious affairs: but this is inconsistent with the idea of a real swordsman; for when the blade is too long, your parade circles must be executed more wide, and all your motions are more slow and more unwieldy. The best standard, in my idea, for choosing a sword, as to length, should be proportional to your stature; that is, the pommel should reach parallel to your hip-bone, while you stand in an erect posture, with the point resting on the ground near your heel. The blade should not be of a straight form, but incline at least two degrees downwards, when you hold the sword in a horizontal position; for this will facilitate your approaches towards your adversary's body, particularly in thrust-



ing carte over the arm. The shoulder of your blade should be broad, and triangularly concave, tapering gradually to the point; for it is evident the greater the triangle of the shoulder, the lesser will the angles be in opposing with parades your adversary's thrusts.—These are the ideas fixed in my mind respecting the choice of a sword, either for ornament, symmetry, or service.

WHEN you first engage seriously in the assault, with an intention to disarm your adversary, keep out of measure, disengage nimbly from carte to tierce and from tierce to carte, so as he may not be aware of your designs; but advert never to disengage when you advance towards him, as it exposes you to the time thrust. On the contrary, advance always on a firm and steady guard, gliding along his blade. Pay minute attention to the position of your adversary, that you may seize every favourable advantage: if you find his arm stiff, and somewhat stretched on guard, you should seize the opportunity of giving his blade a strong and abrupt beat on the feeble thereof in tierce, making a sudden reverse of the wrist with the nails downwards.



downwards. It seldom fails in disarming your adversary; at any rate, you will disconcert him, so as to render (almost to a certainty) any thrust that you may attempt against him effectual: please to observe to keep your arm always flexible upon guard, and your body in a proper side position, and it will conduce greatly in making your beat more powerful and abrupt, when attempting to disarm him in the above manner; besides, by keeping your arm in a flexible posture, it will render all attempts that your adversary may make to disarm you ineffectual.

The above manner of disarming may be attempted with safety, after you have parried your adversary's thrust by simple carte or the round parade in carte; perceiving that he recovers with a stretched arm, in place of delivering a return, as he will naturally expect, disengage to tierce, and powerfully beat his blade, as already directed.

Another safe and advantageous manner of disarming your adversary is by crossing his sword, so as to twirl it out of his hand; it is generally performed after parrying your adversary's thrust by simple carte, or the round parade in carte, without quitting his blade,

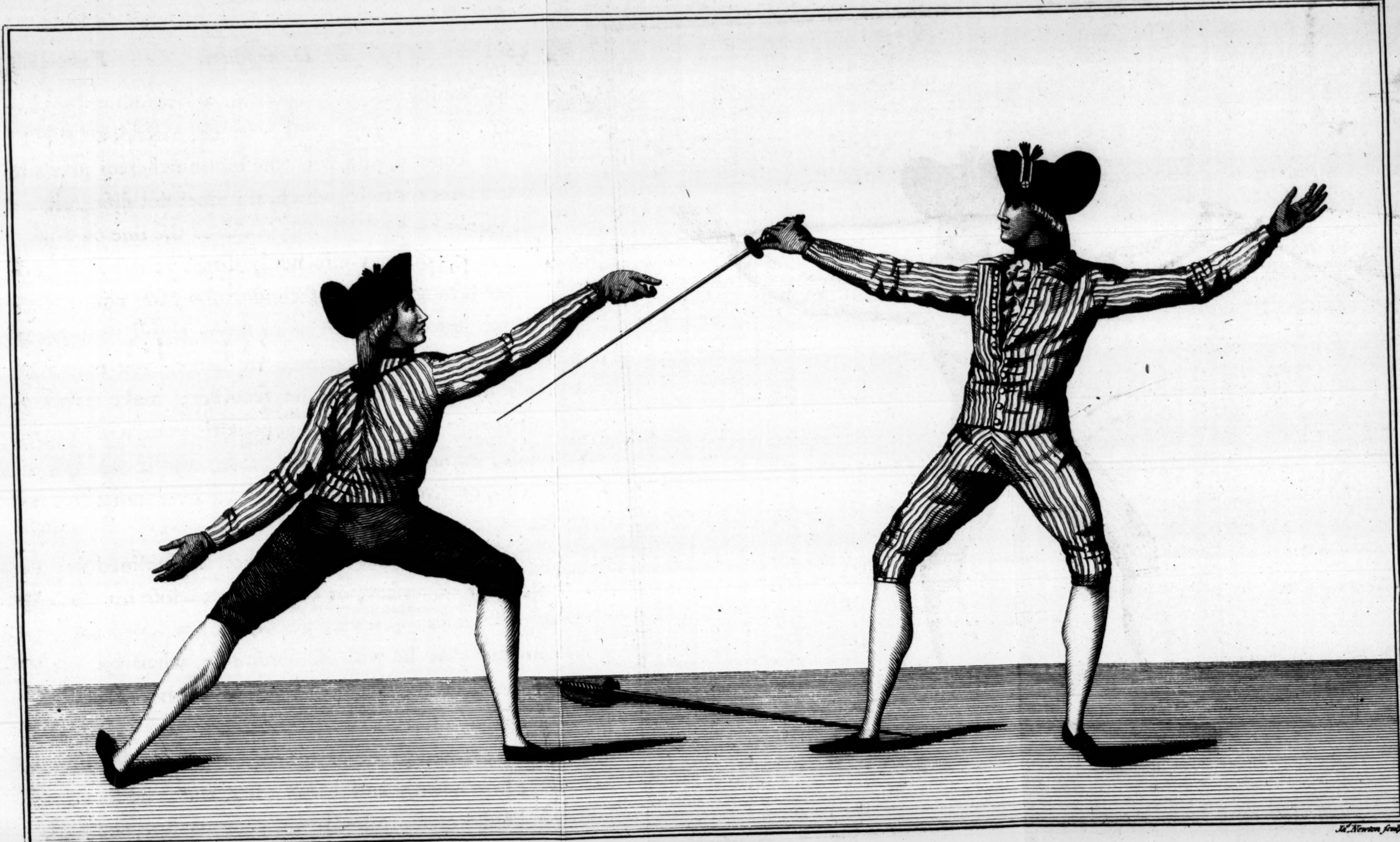


blade, leaning abruptly thereon, and binding it with yours. Reverse your wrist, with the nails downwards, as if in seconde, and with the motion thereof give his blade an abrupt twirl, which, if it does not disarm him, will throw his hand and blade out of the line of direction, so as you may effectually direct your point, and deliver him a thrust in seconde. *See plate 19.*

After parrying your adversary's thrust by simple tierce, or the round parade in tierce, you may also cross his sword before he recovers; make a strong and abrupt circular movement with your wrist in seconde, without quitting his blade, and it will either disarm, or give you an opening to deliver him a thrust. *See plate 19.*

Besides, in serious affairs, if you are inclined to disable your adversary, or cause him to lose his sword, out of measure you may perform a few low feints; if you find that he will use semicircle, when you mark the feint of low carte and octave when you counter disengage, after marking the feint in low carte, you should pretend to counter disengage to octave; but deceive him by only half disengaging, and as he forms his parade in octave, quickly gain your measure, and make  
a straight





J. M. Arthur del. ad viv.

J. A. Newton sculp.

*Disarming by Crossing the Sword.*







a straight thrust to his wrist or hand, by extending your arm, or forming the complete extension. If the point of your sword is well directed, it will disable your adversary by touching him in the wrist, or running in between the thumb and first finger. You should be always prepared to parry, and remove your body with agility out of measure, after attempting the above method of disabling your adversary; simple octave, or the round parade in octave, should be quickly formed, after making such an attempt, so as to guard against any returned thrusts he may deliver.

To perform all the above methods of disarming with nicety, requires a powerful command and flexibility of the wrist; which you may in a short time acquire, by paying proper attention to the practice of the foils. In practising disarms with foils, by abruptly crossing the blade, please to observe not to rely upon any aid the button of your adversary's foil may give you in seizing the feeble of his blade, and in suddenly reversing your wrist. That is a false method of practising this disarm, and may be attended with bad consequences, if attempted in serious affairs.

The



The antient mode of disarming, by advancing and seizing your adversary's arm in various positions, together with plungeons, voltes, &c. are now entirely disused ; as they were found impracticable sword-in-hand, without putting the person who might attempt them in imminent danger of losing his life. Therefore I have passed them over in silence, and have only made a few observations on the most eligible method of disarming your adversary in serious affairs.





# GLOSSARY

OF THE

## TECHNICAL TERMS.

### A.

**ADVANCE**, in Fencing, The act of stepping forward towards your adversary, while on guard; the left foot instantly following the right, so as that your primitive posture is still preserved.

**APPEL**, [from the French *appel*, a call] Is applied to a sudden beat with your right foot, by raising and letting it fall on the same spot, previous to, or at the instant of, making a feint against an adversary; thereby startling him, and obtaining some opening to deliver your intended thrust.

**ASSAULT**, Is where you engage an adversary with foils, as in single combat with swords, using such efforts and academical rules, either offensive or defensive, as your judgment may direct, for the purpose of succeeding in the execution of your designs, or in baffling those of your adversary.

**ASCENT**, The act of the wrist's ascending inwards, on performing the parades of carte, semicircle, and prime. *See references to the mathematical figures.*

**ATTACK Simple**, Is the offensive attempts against your adversary, when engaged in an assault, by simple movements.

**ATTACK Compound**, The offensive attempts against an adversary, by deceiving with feints, counter disengagements, glizades, &c. and repelling every feint and thrust he may attempt against you.

### B.

**BEAT**, [in the French *batre*] Is particularly applied to the act of abruptly striking, with the fort of your blade, the foible of your adversary's, so as to embarrass him, and get openings to thrust.

**BLADE of a Sword or Foil**, is divided into three parts, viz. the fort, the medium, and the foible; or, the shoulder or strength, the middle, and the feeble;—the shell is at one extremity, and the point is at the other.

BINDING



**BINDING the Sword,** Is the act of crossing your adversary's blade, with pressing the fort of yours on the feeble of his, and by a sudden jerk of the wrist securing or binding his blade, so as to be covered either from a time thrust or an interchanged thrust. It is generally performed from the guard or engagement of *carte*, when your adversary holds his wrist low on guard. A thrust thus delivered on the act of binding, is termed the thrust of *flanconnade*. See *Flanconnade*.

## C.

**CARTE GUARD,** [in French *quarté*] Anciently the fourth, is now one of the principal guard-postures.—The other is called Tierce Guard.—The greatest elevation of the point on guard should be nearly fifteen degrees; if the point is elevated more, it will make too great a cross in the junction of blades. The greater the cross of the blades, the more easily are thrusts parried, as the curves formed by the point in parrying will be greater; but it will at the same time impede the approach towards the body.—Hence the smaller the cross of the blades, when in contact or guard, the more dextrous should the movements be, to render thrusts effectual.

**CARTE PARADE,** [in French *quarté*] Anciently the fourth, is now the first of the upper parades. It throws off all simple thrusts made inwards to the upper part of the body. It is performed from the medium guard, by a gradual turn of the wrist, ascending inwards—the point receding to its original direction. See *mathematical illustration, plate 3, and references*.

**CARTE THRUST *inside*,** Is the natural thrust corresponding to the parade of *carte*. It is an upper thrust, and the opposition to your adversary's blade is inwards, so as to be covered on the longe by seeing the point over your arm. See *plate 10*.

**CARTE THRUST over the arm,** Is the natural thrust corresponding to the parade of tierce: it is the opposite thrust to *carte inside*; for the opposition to your adversary's blade is outwards.—This thrust is a good substitute for tierce thrust, it being rather awkward in execution, and as such is seldom or never practised.

**CIRCLES in general,** Are compound movements with the point or blade, in pursuit of your adversary's blade.—All round parades form exact circles with the point from right to left, or *vice versa*. See *Round Parades*.

**CIRCLE PARADE,** Is one of the lower round parades, derived from the simple parade of semicircle.—It secures the lower part of the body within; baffles the inward counter disengagements and feints.—It is frequently called doubling semicircle, as the point forms an exact circle from that parade. The course of the point is from right to left, drop'd to an angle of forty-five degrees from guard point.

CAVEATING,



**CAVEATING**, Is a dextrous motion of the wrist in shifting your blade from one side of your adversary's to the other.—It is a synonymous term to disengaging, changing, or shifting, and in this Treatise is more frequently termed disengagement.—The nicety of the whole art partly consists in the dextrous shifts or disengagements of the blade from one side to another; as without it no feint can be executed. *See Disengaging.*

**COUNTER DISENGAGEMENT**, [in French *contre degagemens*] Is a compound feint or movement performed instantaneously after, and sometimes contrarily to a simple disengagement.—This term is more particularly applied to the second disengagement made after you find that an adversary forms a low parade to your first.—There are various kinds of counter disengagements; such as the upper counter disengagements of carte and tierce, and the lower counter disengagements of semicircle, octave, prime, and seconde.

**COVERED**, or **COVERING**, Is the act of securing yourself from an interchanged thrust from an adversary, at the time of longing, or executing an intended thrust.—When you justly oppose your adversary's blade in longing, and your arm does not deviate from the line of direction, it is then termed a well-covered thrust or longe.—Time thrusts must not be attempted, unless you cover yourself minutely. *See Opposition, and Time Thrust.*

**CUT** over your adversary's point, Is performed with a simple movement of the wrist upwards, by which your point is raised nearly perpendicular, and thereby disengaged from one side to the other.—The arm is not to deviate from the line of direction.—The cuts over the point answer the purposes of disengagements, when your adversary has his point too much elevated on guard.

## D.

**DISENGAGING**, or **DISENGAGEMENT**, Is the act of changing the blade from one side of your adversary's to the other.—It is performed by a dextrous motion of the wrist, without moving the arm.—The smaller the cross of the blades, the quicker will the motion take place, of changing to the opposite side, either within or without. *See Caveating.*

**DISTANCE**, Is applied to the distance or space between two adversaries, when they have joined blades for the assault.—As *measure* is a more general and comprehensive term. *See Measure.*

**DIRECTION**, line of, Is, in a general sense, the posture of the feet, body, and arms, kept invariably in a straight line on the proper side position of guard.—For it is evident that the approaches towards your adversary's body will be more sure and speedy on straight lines than on oblique ones.—It is sometimes applied to the direction of the arm and point.



point, in parrying and thrusting.—If you form parades too wide, you deviate from the line of direction, and thereby leave some part of your body unguarded.—If you thrust at your adversary, without covering yourself by resisting his blade, you also are said to deviate from the line of direction.—Your point is also said to deviate from the line of direction, when it is not steadily directed to your adversary's body.

**DISARMING**, The act of depriving your adversary of his sword or foil.—The ancients used various modes of disarming, by seizing an adversary's wrist in different situations, but these are now exploded. The methods now recommended are attended with no danger in serious affairs.

**DESCENT**, Is the act of the wrist's descending outwards in performing the parade of tierce, octave, and seconde. *See the references to mathematical figures.*

**DOUBLING**, Is generally applied in performing a round parade twice, when your adversary doubles his feint upon you.

## E.

**ENGAGING**, or **ENGAGEMENT**, Is to join, cross, or encounter, your adversary's blade, either inside or outside. There are now only two modes of engaging practised, the one called *carte engagement*, or the act of joining your adversary's blade inwards, while on the guard of *carte*.—The other termed *tierce engagement*, by crossing the blades while on the outward guard of tierce.—Hence the two guards are synonymous with the two engagements.

**EXTENSION**, position of, The act of extending or stretching the left leg, right and left arms, and projecting the right knee forward, while your point is drop'd, and directed to the object.—It is performed from guard position—a momentary elastic spring proceeding from the left knee, while on guard position, should throw you into that of extension. *See plate 5.*—The projectile inclination of the body is nearly equal to the inclination of your blade, when the point is directed to your adversary's breast. It is so necessary a movement in fencing, preparatory to *longeing*, that no thrusts can be well delivered without having previously formed that position. *See Longe.*

**EXTENSION**, thrust of, Is applied to the return after having parried your adversary's thrust in octave, by yielding forward on the extension at the moment of parrying, and touching your adversary before he possibly can recover. This is parrying and thrusting at the same moment. *See plate 8.*

## F.

**FEINT**, Is a false attempt of making a thrust towards a particular part of your adversary's body, with a view to induce him to form a parade to



- to guard that part, that you may with greater facility execute your intended thrust against the unguarded part.—There are various kinds of feints, and they are divided into simple and compound, high and low.
- FLANCONADE**, Is a particular thrust made towards your adversary's flank, by crossing and binding the feeble of his blade with your forte, and dropping the point so as to form a good opposition in octave thrust.—This thrust is seldom practised, except on favourable occasions, when your adversary holds his wrist low on guard.
- FORTE** of a blade, Is the first division of a blade of a sword or foil, and is sometimes called the shoulder or strength, as it comes from the shell to the middle division. *See Sword, and Blade.*
- FOIBLE**, or **FEEBLE**, Is the weak part and third division of a blade, and is that part at the farther extremity next the point. *See Blade, and Sword.*
- FORCE**, Is the act of advancing within measure, and delivering your thrust forcibly, so as your adversary may not have sufficient power to throw it off with a natural parade.—It is also applied to the act of leaning or pressing hard upon your adversary's blade at any time.

## G.

- GLIZADE** [in French *coulé*, from the verb *couler*, to slip or glide along], Is the act of gently slipping or gliding your blade along that of your adversary, by a movement of the wrist, and a quick forward extension of the arm, without deviating from the line of direction.—It is a simple and at the same time a masterly movement in fencing.
- GRACE**, Is applied to the cover while you rest upon the longe, in exercising the ornamental parades and thrusts of carte and tierce.—After an adversary has parried your thrust of carte inside, the foil should fly off outwardly in an oblique direction, having only a slight hold of the grasp between the thumb and first and second fingers, in a similar manner to that of holding a pen; and the arm is not to deviate from the line of direction while performing the grace.—When your adversary has parried with tierce your thrust of carte over the arm, the foil of course flies off obliquely inwards; whereby your adversary is seen through the angle formed by your foil and arm.—As the inward and outward oblique inclination of the blade are equal, therefore the angles made by these graces or covers are also equal to each other.
- To perform the graces well, distinguishes a nice susceptibility of the wrist to the resistance or opposition of your adversary's parades; and your adhering to a good line of direction, distinguishes the justness of the longe and thrust.

- GUARDS**, particular postures, adapted either for defending yourself from the attempts of an adversary, or from whence you may with facility



execute any offensive movements against him.—By modern practice, only two guards are used in small-sword play, viz. the guard of carte, and the guard of tierce. The one covers your body from a straight inside thrust, by crossing blades on that side, and the other covers you from a straight outside thrust, by opposing the blade outwards.—Guards are synonymous with engagements.

## H.

**HILT, or HANDLE,** of a sword or foil, Is that part into which the blade is fixed; and is divided into three parts, the Shell, the Grasp, and Pommel. See those articles severally.

## I.

**INCLINATION** of a blade, Is the degrees that the blade may incline, either one way or other, from a horizontal position. It is more particularly applied to the angles formed by the blade in the different parades.

**INTERCHANGED THRUST,** [in French *coup fourré*] Is a thrust exchanged between two adversaries at the same moment. It frequently happens that a skilful fencer is liable to receive an interchanged thrust from a novice, by his delivering a thrust uncovered at the same moment, in place of forming a parade to oppose the skilful fencer's thrust.

## L.

**LONGE,** [from the French verb *alonger*, to extend or stretch out] Is the act of extending yourself on the line of direction the full distance of your stride, in order to make your approaches to an adversary's body in delivering a thrust. All thrusts are executed with the longe, excepting a few thrusts; such as thrusts of the wrist, and thrust of extension.—All longes are performed from guard position, by first forming the position of extension, (see plate 5.); then instantaneously moving the right foot forward on the same line, with the knee bent and perpendicular, while your left foot remains firmly planted, and the left leg and thigh are to be extended along.—The extent of a longe is proportional to your stature.—The extent in general is supposed to be about four feet, or equal to twice the distance or measure of the two heels from each other, when on guard posture. A person of tall stature makes a more extensive longe than one of a short stature; but he cannot recover with that degree of ease and agility, unless he is of a very active frame.

**LOWER CARTE THRUST,** Is one of the low thrusts naturally corresponding to the parade of semicircle; hence this thrust is by some masters called *semicircle thrust*.—The opposition to your adversary's blade is inwards.

LOOSE-



## GLOSSARY OF THE TECHNICAL TERMS. 357

**LOOSE-PLAY**, synonymous with assault;—where you practice with foils all the variations of small-sword play, offensive or defensive.

**M.**

**MEASURE**, Is the distance or space between two adversaries, when they have joined blades for an assault.—Out of Measure, is when you are so far from your adversary, that is not possible for the extent of your longe to touch him; in that situation it is necessary to advance, in order to gain your measure previous to lunging.

**MEDIUM**, Is the middle part between two extremes, and is applied to that part of a blade between the extremes of the forte and the foible.—It is also applied to a position of the wrist on either guards, by keeping it in a middle way, and having two sides on guard to defend, in place of one when completely covered.—Scholars on the *plastroon* are generally exercised in a medium guard.

**O.**

**OCTAVE PARADE**, Is a lower parade, and the opposite to semicircle.—The point in its tract, in performing the parades of semicircle and octave alternately, forms the figure of eight; from thence derives its name.—Octave is one of the most useful lower parades, being the most favourable for making straight returned thrusts therefrom. *See plate 8. of the attitude, and mathematical illustration, with references.*

**OCTAVE THRUST**, Is the natural thrust corresponding to the parade of that name. Some masters term it low tierce—It is a lower thrust, and your adversary's blade is opposed outwards.

**P.**

**PARADE, PARRY, or PARRYING**, Is the act of defending yourself against a particular thrust of an adversary, by the turn of your wrist, and the forte of your blade in opposition.—There are properly six simple parades or parries, each having its compound, termed a round parade. It is a most essential branch in fencing to form just and powerful parades, as thereby you make good returned thrusts upon an adversary. The parades are divided into upper and lower, inward and outward. Carte and tierce, with their compounds, are called upper; semicircle and octave, prime and seconde, with their respective compounds, are termed lower parades. Each parade has a thrust of the like denomination. The angles which the parades make one with another are illustrated by the mathematical figures in plates 3, 11, and 13, and references.

**PARADES**, Upper, are two in number, termed carte and tierce; these, with their compounds, round carte and round tierce, defend the upper part



part of your body from all thrusts and feints that possibly can be attempted.

**PARADES, Lower,** are four in number; viz. semicircle and octave, prime and seconde, each having a round parade. They defend the lower part of your body from every feint and thrust.

**PLASTROON,** [in French *plastron*] Is, in a literal meaning, the breast-piece of an armour, or a leather cover for the stomach.—But the term in fencing is applied to scholars, while under the academical rules and lessons of a master, previous to the practical application of them in assaults; the master's breast being covered with a leather cushion, for the purpose of the scholar's exercising his various thrusts thereat.

**PUMMEL, or POMMEL.** Is the round knob or ball fixed as a counterpoise at the farthest extremity of the hilt or handle of a sword or foil.

**PRIME PARADE,** Is one of the lower parades, seldom practised, except on emergencies, when an adversary presses vigorously upon you, and endeavours to force in within his measure—It is then a very essential parade.

*See plate 18: also mathematical illustration on the parades.*

## R.

**RECOVERING,** Is the act of resuming your guard posture, after having made a longe at your adversary. A quick and easy recovery to guard, forming the most natural parade, is an essential branch to your safety.

**RETURN,** [in French *riposte*] Is when you deliver a thrust instantly after parrying one made by your adversary.—If your parade has been well formed, your return must be well delivered. There are various sorts of returns, either by the complete longe, the complete extension, the extension of the arm only, or a return of the wrist. Straight returns, or those that touch your adversary at the moment of parrying, before he can recover to guard, are by far the best. The straight return of octave thrust, after parrying your adversary's, is one of the best returns in fencing.

**RETREATING,** The act of stepping backward, keeping a steady position on guard; the left foot should move first, and the right foot is instantly to follow.

**RESISTANCE,** Is the act of opposing your adversary's blade, either inwards or outwards, according to the thrust you may make, by which you are covered on the longe. *See Opposition, and Covering.*

**ROUND PARADES,** Are compound movements, and performed with circles of like magnitudes. There are six in number, named after the simple parades. As the diameters of the circles are demonstrated to be equal to the distance of the wrist from one opposite parade to another, that is



six inches, so is the periphery of these circles equal to about nineteen inches. *See mathematical illustrations on the round parades.*

## S.

**SECONDE PARADE**, Is a lower outward parade, the nails being reversed, as in tierce; and it forms the same angle with guard point as semicircle, and has for its opposite the inward parade of prime.

**SECONDE THRUST**, Is the natural and corresponding thrust to the parade of seconde; but it is often delivered after parrying your adversary's thrust with tierce.—The nails are turned downwards when you thrust seconde, in the same manner as when you form that parade, and your adversary's blade is opposed outwards.

**SEMICIRCLE PARADE**, Is a lower inward parade. In performing it from either of the guards, the point forms a curve resembling a half circle. The angle that this parade makes with guard point is forty-five degrees nearly. Octave parade is the opposite and outward. *See plate 3, and references.*

**SEMICIRCLE THRUST**, generally termed the thrust of low carte, Is the natural thrust corresponding to the parade of semicircle—It is a lower inward thrust, and you oppose your adversary's blade inwards. *See Low Carte Thrust.*

**STRAIGHT THRUST**, Is a thrust delivered to your adversary without disengaging your point. Straight thrusts are chiefly attempted after parrying your adversary's thrust, and as such are termed straight returned thrusts.

**SHELL** of a sword or foil, Is that part of the hilt or handle next the blade, serving both for an ornament and guard. Shells that are made with pierced or open work are esteemed the most serviceable, as they are apt to entangle your adversary's point, that with an abrupt turn of your wrist there is a probability of either disarming him or breaking the feeble of his blade.

**SWORD**, Is a side weapon, calculated for offence or defence.—Its constituent parts are the hilt and blade: the hilt is divided into three parts, as the Pommel, the Grasp, and the Shell; the blade is also divided into three, viz. the Forte, the Medium, and the Foible, or, the Strength, the Middle, and the Feeble. *See each of these articles under their respective heads.*

## T.

**TIERCE GUARD**, Is the outside guard, the blades being crossed on that side.—It is the usual guard taken by skilful fencers, as from it may be executed a variety of favourite movements; and is synonymous with tierce engagements. *See Guards.*

**TIERCE PARADE**, Is the upper outward parade, and the opposite to carte;



carte; and it was anciently the third parade in fencing.—This is a favorite parade for disarming your adversary by crossing the sword. *See Disarms.*—Tierce is performed by the gradual descent of the wrist outwards, the nails reversed downwards, the point always receding to its identical direction. *See plate 3, and references.*

**TIERCE THRUST**, Is an awkward thrust, and seldom practised;—in performing it, the nails are turned downwards as in seconde, and in this manner delivered towards the breast, opposing your adversary's blade on the outside.—The thrust of carte over the arm is substituted for this thrust, and is much better in execution.

**THRUSTS** in general, Are offensive attacks upon an adversary; and are chiefly executed with the longe. On every thrust it is necessary to be covered or secured from an interchanged one, by gently forming a gradual opposition against your adversary's blade, either inwards or outwards, according to the thrust you may intend to deliver. *See Cover, Opposition, and Resistance.*—Thrusts are divided in the same manner as the parades, simple and compound, upper and lower.—Simple may be performed without disengaging straight home, or they may be performed with a single disengagement.—Compound are such thrusts as follow counter disengagements or compound movements.—Besides, there are a few miscellaneous thrusts, such as carte over the arm, thrust of extension, time thrust, thrust of the wrist, &c.

**TIME THRUST**, [in the French *coup de tem*] Is the act of delivering a thrust to your adversary in the momentary duration of time employed by him in executing any feint or design against you.—They are esteemed the most delicate thrusts in fencing; and may with facility be executed against an adversary that makes wide feints and erroneous movements.—The nicety required in executing the time-thrust, depends more upon the susceptibility of your hand and wrist, than upon eye-sight.—A good fencer is so sensible of the contact of blades, that he feels the least disengagement.

**TIME THRUST** on the extension, Is the act of delivering your thrust to an adversary, when he has made a full longe towards you, by yielding forward on the extension before he can possibly recover to guard, or form any parade to oppose it.—This is parrying and thrusting at the same moment. *See plate 8.*

**THRUST** of the wrist, Is a species of time thrust; as it is delivered to an adversary while you are in the act of recovering to guard, after he has parried your first thrust, and is slow in making a return upon you.

U.

**UPPER PARADES**, Are the inward and outward parades of carte, and tierce, with their compounds. They cover the breast from all feints and thrusts;



thrusts; and are the most advantageous parades to be practised in fencing with an adversary of tall stature; as he cannot with any safety attempt the low thrusts against you, without exposing himself.

N. B. There are several other technical terms in the Art of Fencing, which were formerly made use of; but by modern practice they are now become obsolete: it would therefore only tend to perplex the learner, to introduce more terms into the Glossary than such as are occasionally interspersed in this Treatise.

## INTERROGATORY RECAPITULATION,

### F O R

Grounding the Learner scientifically in the Principles.

Quest. **H**OW many guards are there in small-sword play?

Answ. There are two, termed Carte and Tierce, or inside and outside guards.

Quest. How many engagements are there?

Answ. There are two, termed also Carte and Tierce.—Engagement is a synonymous term with Guard.

Quest. How many parades are there; and how are they divided?

Answ. Six simple parades, and six compound ones.—They are divided into upper and lower, inward and outward:—carte and tierce are the upper;—semicircle, octave, prime, and seconde, are the lower:—carte, semicircle, and prime, are the three inward parades;—and tierce, octave, and seconde, are the three outward parades.

Quest. How are compound parades formed?

Answ. By circles of equal magnitudes, from thence termed round parades.

Quest. How are parades to be used most advantageously, against your adversary's feints or compound movements?

Answ. By using the round parades upper and lower alternately, in pursuit of my adversary's blade.

Quest. Which of the guards and parades are esteemed the best by proficient?

Answ. Tierce guard, or the engagement of tierce; and the round parades of tierce and octave.

Quest. Why are they esteemed the best parades?

Answ.



162 INTERROGATORY RECAPITULATION.

**Answ.** Because, on the engagement of tierce, they will parry every thrust and movement that an adversary can attempt against me; my returned thrust will be more sure and powerful, and I have better opportunities for beating my adversary's blade.

**Quest.** How many thrusts are there; and how are they divided?

**Answ.** There are six natural or correspondent thrusts with the six simple parades; they are of the same denomination, and are divided in the same manner:—besides, there are several other thrusts made use of; such as carte over the arm, thrust of extension, thrust of the wrist, time thrust, &c.

**Quest.** How are thrusts in general executed?

**Answ.** With a longe towards my adversary's body, either straight without disengaging, or by previous feints and counter disengagements.

**Quest.** What constitutes a good longe?

**Answ.** First, by forming a just position of extension, and from thence quickly extending myself out on the longe, the proportional distance of my stature; being well covered in the line of direction, with my point well fixed to my adversary's breast in delivering my intended thrust. And all these movements should be comprehended in the same moment of time.

**Quest.** Which are the best motions in offensive attacks against an adversary?

**Answ.** Appels and glizades, previous to or at the moment of executing feints.

**Quest.** Which is the best mode of attacking an adversary considerably taller in stature than yourself?

**Answ.** I would make appels and glizades, and endeavour to deceive him with low feints and thrusts.

**Quest.** What parades would you prefer in guarding yourself against the offensive attacks of such an adversary?

**Answ.** I would in general prefer my upper round parades.

**Quest.** What is the most eligible method in attempting to disarm your adversary?

**Answ.** I would attempt to disarm him by abrupt beats on the outside of his blade, either while on guard, or after parrying any of his thrusts.

Or, in serious affairs, I would attempt to touch him in the wrist, or between the thumb and first finger, while he was in the act of forming a low parade against any feint I might make for that purpose.

**Quest.** Has an adversary that is considerably taller than yourself superior advantages over you, in attempts to disarm?

**Answ.** Yes; because his height will give him a more powerful command over my blade in the abrupt beats; and if I should answer any of his feints with a low parade, he can with greater facility wound me in the wrist, by his having a greater command over my shell or guard.

F I N I S.





